

**A
CRITICAL STUDY OF
HARṢA
AS A DRAMATIST**

1997

*By
Sri Gangadhar Kori*

**A
CRITICAL STUDY
OF
HARṢA AS A DRAMATIST**

A

THESIS

Submitted to the

Sambalpur University

FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

SANSKRIT

1997

BY

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From:

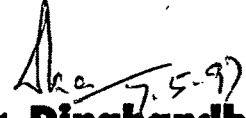
Date: 7.5.1997

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CERTIFICATE

This is to Certify that Sri Gangadhar Kar worked on the topic " *A Critical Study of Harṣa As a Dramatist* " under my guidance for the award of the Degree of Doctor of Philosophy in Sanskrit from Sambalpur University. The Thesis contains his original research work and it has not been submitted for the award of any Degree to any other University earlier.

To the best of my knowledge and belief he bears a good moral character.


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ACKNOWLEDGEMENT

At the outset I express my deep sense of gratitude to Dr. Dinabandhu Kar, Reader and Head of the Department of Sanskrit, Panchayat College, Bargarh, who accepted me as a research student under him inspite of his busy schedule. He guided me patiently through the intricate problems of dramas of Harṣa of which he possesses a unique knowledge. Indeed, what ever merit there may be in the present work is entirely due to him.

I owe an immense debt of gratitude to Dr. S.Praharaj, Rtd. Professor, P.G. Deptt. of Sanskrit, G.M. College, Sambalpur who explained to me many a knotty point regarding Harṣa and his works with his characteristic simple and lucid exposition and suggested numerous improvements.

I am highly grateful to the Govt. of Orissa for having granted me the duty leave for the entire period of my fellowship so as to enable me to devote my time fully to complete my Ph.D. work. I am also thankful to the U.G.C. for having awarded me Teacher Fellowship under Faculty Improvement Programme to come over to Sambalpur to carry out this thesis work.

I offer my sincere regards to my father Pandit Bhubaneswar Kar, Rtd. Reader in Sanskrit, P.G. Department of Sanskrit, G.M. College, Sambalpur for his constant advice, proper guidance and valuable suggestions and my loving mother Smt. Chandramani Devi whose showing blessings strengthened my spirit to complete my work.

My sincere regards are due to my eldest sister Dr.(Smt.)Kanaklata Devi, Reader in Sanskrit, Panchayat College, Bargarh who allowed me to use her vast personal collection of rare books and journals.

Contd.....

II

Equally, I am under deep obligation to Sjt. Banshidhar Mishra, Sjt. B.N.Dash, Dr. A.T. Sarangi, Dr. K.L. Kar, Smt. N.Devi, Prof. N.Das and many other learned members for their kind inspiration and sustained encouragement.

I offer my hearty thanks to Sri Sudhansu Sekhar, Subhranshu Sekhar and Sitanshu Sekhar for their immense help for carrying out this work.

I tender my grateful thanks to the library staff of G.M. College Sambalpur; Govt. College Angul; Panchayat College Bargarh; S.K.C.G. College Paralakhemundi; State Museum Bhubaneswar; Centre of Advanced study in Sanskrit of Poona University; Bhandarkar Oriental Research Institute & Deccan College of Pune; M.S. University of Baroda; and Adyar Library, Madras.

I am also grateful to my wife Smt. Pravati Mishra, Lecturer in Sanskrit, Angul Women's College, who made all possible efforts in assisting me by shouldering responsibilities of my family.

Lastly, I must not forget to thank Sri B.Behera, Sri S.Mohapatra and Sri P.K.Jena for the pain they have undertaken for the neat computerised typing, editing and bringing out the laser print of my thesis.

Gangadhar Kar 6/5/1997
(GANGADHAR KAR)

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ABBREVIATIONS

<u>ABORI</u>	<u>Annals of Bhandarkar Oriental Research Institute, Pune</u>
<u>BP</u>	<u>Bhāvaprakāśana of Śāradātanaya</u>
<u>DR</u>	<u>Daśarūpaka of Dhanañjaya</u>
<u>HC</u>	<u>Harṣacaritam of Bāṇabhaṭṭa</u>
<u>IA</u>	<u>Indian Antiquary</u>
<u>IHQ</u>	<u>Indian Historical Quarterly</u>
<u>IL</u>	<u>Indian Literature</u>
<u>JAOS</u>	<u>Journal of the American Oriental Society</u>
<u>JASB</u>	<u>Journal of the Asiatic Society of Bengal</u>
<u>JOIB</u>	<u>Journal of Oriental Institute, Baroda</u>
<u>JRAS</u>	<u>Journal of the Royal Asiatic Society of Great Britain and Ireland.</u>
<u>KSS</u>	<u>Kathā Sarit Sāgara</u>
<u>KP</u>	<u>Kāvya prakāśa of Mammata</u>
<u>MBH</u>	<u>Mahābhārata</u>
<u>Māl</u>	<u>Mālavikāgnimitram</u>
<u>Nāg</u>	<u>Nāgānanda of Harṣa</u>
<u>NLR</u>	<u>Nāṭaka Lakṣaṇa Ratna Kos'a</u>
<u>ND</u>	<u>Nāṭya Darpaṇa of Ramacandra and Gunacandra (GOS.ed. Baroda 1959)</u>
<u>NS</u>	<u>Nāṭya Śāstra of Bharata</u>
<u>PD</u>	<u>Priyadarśikā of Harṣa</u>
<u>RV</u>	<u>Ratnāvalī of Harṣa</u>
<u>SD</u>	<u>Sāhitya Darpaṇa</u>
<u>SK</u>	<u>Abhijñāna Śākuntalam</u>
<u>SL</u>	<u>Sanskrit Literature (Macdonell)</u>
<u>SVD</u>	<u>Svapnavāsavadattam</u>

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māghas'choro mayūro muraripuraparo bhāraviḥ sāravidyah
s'riharsaḥ kālidāsaḥ kaviratha bhavabhūtyādayo bhojarājah /
s'ridandī dindimākhyah s'rtimukutaḡurur bhallato bhaṭṭabānaḥ
khyātāscanye subandhvādaya iha kṛtibhir visvamāhlādayanti //

Subhāsitaratnabhāṇḡāgāram p. 37

INTRODUCTION

INTRODUCTION

Out of all kinds of literary forms the aesthetic appeal of the drama as a form of literary art surpasses all - " kāvyesu nāṭakam raṁyam " / . It casts a powerful influence on the audience by the representation of various emotions through make up, theme, intonation and action commensurate with the situations under description.

Drama in Sanskrit is called 'rūpaka', because, it involves super imposition i.e. 'samāropa'¹. An actor simulates character whose role is being enacted on the stage. He identifies himself with it and the spectator also in a sense gets embroiled in it. Hence, in this make-belief situations, the separate existence of the actor, the character and the spectator merge together in a unique synthesis leading to supreme happiness. It is primarily an imitation of situations through acting " avasthānukṛtirnāṭyam"². The actors by their fourfold acting i.e. āṅgika, vācika, sāttvika and āhārya, try to present on the stage the various actions and emotions of the characters of the play³, so that, the spectators get transformed to the world of imagination and identify themselves with the various roles being enacted. Their latent emotions get aroused on seeing the acting and as a result they enjoy supreme bliss. Drama caters to both auditory and visual sensations⁴. In this way it is better appreciated than other literary productions.

-
- | | |
|--------------------------------------|----------------------------|
| 1. i) <u>tadrūpāropātturūpakam</u> / | <u>Sāhitya Darpaṇa</u> VI. |
| ii) <u>rūpakam tat samāropāt</u> / | <u>Daśa Rūpakam</u> I.9 |
| 2. <u>DR</u> I. 7 | |
| 3. <u>drśyam tatrābhineyam</u> / | <u>SD</u> VIth. Pari. |
| 4. <u>rūpam drśyatayocyate</u> / | <u>DR</u> I.8 |

Kālidāsa attests to this fact when he says that

" nāṭyaṁ bhinna rucirjanasya
bahudhāpyekam samārāadhanam " ⁵

This dramatic art is considered a meeting ground of all arts. The human impulses and emotions, joys and sorrows, smile and sufferings are all depicted in the drama, so that, on seeking it men of diverse temperament derive pleasure. It is no wonder then that the drama has been held in such a high esteem and critics have acknowledged its importance by saying " nāṭakāntam kavītvam ", i.e. drama is the pinnacle of perfection of the art of poetry.

The dramatic art varies from other literary activities in more than one sense. The constructional components of an experience, namely, the situation, the emotions, feelings, thought and the action of various characters are not completely left to the sphere of words of literary artist and to the imagination of a sympathetic and responsive reader. The dramatic art depends for its fruition mainly on the impersonating power of the actors along with the correct dialogue, intonation and costume and other allied stage-crafts. The actions and feelings of the characters are indicated by correct intonations and modulation of voice accompanied by appropriate physical movements and gestures. The perfect unison and harmony between the utterances and the physical movements create a novel situation before the spectators. As a result they identify themselves with the characters on the stage and derive supreme bliss.

Hence, drama is principally intended as a theatre - experience. Unless the reader is endowed with the ability to visualise the scenes in his mind, he cannot fully derive pleasure from a dramatic performance. Therefore, it will not be the travesty of truth to say that drama is not meant to be read only but it is to be seen also. Hence critics down the ages have ungrudgingly accepted the uniqueness of this literary genre.

The chief aim of any artistic creation is to give pleasure. Drama, being a literary art is no exception to this. Dhanañjaya says that -

ānandanīsyandiṣu rūpakeṣu
vyutpattimātram phalamalpabuddhiḥ /
yo'pītiḥāsādivadāba sādhu
stasmai namaḥ svāduparāṇmukhāya //⁶

The principal aim of dramatic art is to give happiness to the audience. Other considerations of Bhāmaha like -

" dharmārthakāmamokṣeṣu
vaicakṣaṇyāṃkalāsu ca /
karoti kīrtim prītim ca
sādhukāvyaṇīṣevanam //⁷

6. DR I. 6

7. Kāvyaḷamkāra I.2

are secondary to this chief aim. Bharata also concurs with this view when he says -

" duḥkḥārttānām śramārtānām
 śokārttānām tapasvinām /
 viśrāntijananām loke
 nāṭyametaḥ bhaviṣyati // ⁸

Sanskrit literature is a rich store house of dramatic creations. The critics have classified the nūpakas into ten types.

nāṭakamatha prakaraṇam bhāṇa
 vyāyoga samavakāra dīpāḥ /
 ihamrgāṅka vithyaḥ prahasana-
 miti nūpakāṇi daśa // ⁹

A close scrutiny of the definitions of various types reveals that they are more related to the delineations of particular emotional context than they are a classification of dramatic types. The general condition of all the plays comes round to the fact that the

8. Nāṭya Śāstra I. 114

9. SD VI. 3

story 'element' is taken from well known sources¹⁰, the hero is of noble type and equally accomplished in various arts¹¹. The theme is mostly taken from the sources of epic or folk-tales. The difference appears to lie in the number of acts and in the emotions which receive prominence. Thus, whether a story of love depicted in a dramatic literature will be called nāṭaka, nāṭikā or prakaraṇa depends on the number of acts it contains. For example, if the theme is spread over four acts, it is called a nāṭikā¹². if it is confined within five to seven acts it is a nāṭaka¹³ and if it stretches up to ten acts it is called a prakaraṇa. Moreover, if it is confined to one or two acts and is concerned with the love life of persons of lower social strata, it is called a bhāṇa¹⁴ or a prahasana respectively depending on the circumstances. Dima, vyāyoga and samavakāra all are concerned with the themes of fight and combat. But, the designation becomes applicable on the basis of the length of their acts. Thus, these ten types of nīpakas as propounded by Bharata and later theorists appear to be intended as suitable dramatic structures and nothing more. Great dramatists like Bhāsa, Aśvaghōṣa, Kālidāsa, Sūdraka have left their immortal works to us. Śrīharṣa appears in the horizon of Sanskrit dramatic literature after these illustrious predecessors.

10. nāṭakam khyātavṛttam syāt / SD VI. 7

11. Ibid., VI. 9

12. caturaṅkikā Ibid., VI. 269

13. pañcādikā dasāparāstātraṅkāḥ parikīrtitāḥ / Ibid., VI. 8

14. bhāṇaḥ syād dhūrtacarito
nāṇāvasthāntarātmakāḥ / Ibid., VI. 227

Śrī-Harṣa, the medieval king of Kanauja is an accomplished poet and a dramatist of no mean achievement. He has given us three dramas. Out of these three Priyadarsikā and Ratnāvalī deal with palace intrigues where as Nāgānanda is a drama of unique type emphasising the value of self sacrifice of its hero Jīmutavāhana, for the alleviation of suffering of the serpents. Śrīharṣa who ruled in the 1st. half of the 7th. Century A.D. was a lover of art and letters, assembled the learned people and accomplished artists in his royal court. Poets like Dhāvaka, Bāṇa etc. adorned his court. He himself was a poet of no mean order. He inherited a rich legacy. Dramatists like Bhāsa, Kālidāsa, Asvaghōṣa and Sūdraka had already written their immortal works by his time. The richness and variety of the themes of Bhāsa, the excellence and exuberance of the artistic talent in Kālidāsa, the novelty and deft handling of the theme of Sūdraka and the harmonious blending of religious fervour and poetic sensibilities of the muse of Asvaghōṣa lent a unique charm to the dramatic creations. The works of these artists were there before Harṣa. So, Harṣa was an inheritor of a rich literary legacy. As a king he was distinctly in an advantageous position of observing the mind and art of his illustrious court poets. His poetic sensibilities got refined by such associations. Kālidāsa's monumental work both in the sphere of poetry and drama cast a powerful influence on all subsequent writers. Kālidāsa's art of plot construction, characterisation choice of language, delineation of sentiments exercised a bemused spell on his followers.

The perfection attained by Kālidāsa's genius was never surpassed by any literary artist. Hence his works were always held as the role models. Śrīharṣa thus started with a distinct disadvantage. He was a successor to so many accomplished geniuses. Days of turmoil and war during his time was not conducive for the writing of epic poetry or mahākāvyas. The great Gupta empire was tottering. Hordes of foreign invaders like Bactrians, Hunas and Sakas were descending on the plains of India with monotonous regularities. The Gupta empire which succeeded the Mauryan empire restored order, peace and stability and ushered in a golden era for the development of art, literature, paintings etc. was in shambles. Mihirakuila in 6th century A.D. destroyed and drove the last nail into the coffin of the last great empire. The feudatories of that great empire asserted their independence. As a result, small kingdoms appeared in the place of a centralised authority. The Maukharies controlled the Northern India. Yasovarman and Harsa tried to restore the central authority by annexing various kingdoms to their empire. Thus, the political instability led to a great upheaval in the society with the departure of Gupta empire. The influence of Buddhism, which was flourishing under the patronage of kings like Ashoka began to march on a downward trend. Its influence in society began to wane. The vedic traditions had already returned in an altered garb. The puranic deities were coming into prominence. Buddhist emphasis on renunciation and conscious abandonment of the pleasures of hearth and home was no longer acceptable to be the model way of living to the vast majority of masses. The revival of Hinduism gave a new hope and lent emphasis on the harmonious development of dharma, artha and kāma. Therefore, a happy balance emerged between the

tendency of renunciation and excessive indulgence in sensual pleasures. This new mode of thinking altered the attitudes of literary creations. The heroic poetry of vedic age gave place to the classical age where various deities like Rāma, Kṛṣṇa began to be worshipped. Temples sprung up through out the length and breadth of India. As a result literary creations concentrated more on the depiction of ideal love of the deities with their consorts. The war of attritions between the Buddhists and Jainas and revived Hinduism had its bearings on the society. Kumāṛila Bhaṭṭa and Śaṅkaracārya destroyed the last vestige of Buddhist influences by their dialectics.

Harṣa emerged in such a time of great upheavle. Engaged as he was in the expansion and consolidation of his empire most of his times he could not give due attention to the perfection of his literary art. Though endowed with finer sensibilities and exquisite power of description, he could not venture into the field of mahākāvya, because the excellence achieved by his more illustrious predecessors Aśvaghōṣa and Kalidasa in this field was not easy to be surpassed. Therefore, he concentrated and confined himself to the field of short dramas and plays. Here also he started with handicaps as Kālidāsa's Mālavikāgnimitram was already there before him. The excellence of Śākuntalam, the novelty and deft handling of Mṛcchakatikam and the huge panorama of Bhāsa's dramatic genius naturally dampened his spirit. So, he wrote mostly court comedies. He is the first dramatist who came forward to compose

dramas and plays with an eye on their actual enactment on the stage. Kālidāsa's dramas were no doubt excellent literary creations due to their intrinsic merits. They can be called dramatic poetry, but their stageworthiness leaves much to be desired. The unity of time and place have been given a go by. As a result their enactment on the stage suffers from numerous lacunae. Śrīharṣa is conscious of these. Hence, he tries to avoid these defects in his plays. By venturing into this new type of love romances he set a standard which was assiduously imitated and followed by subsequent writers.

Though in various histories of Sanskrit literature written by Western as well as Indian scholars we find a short mention of Śrīharṣa and his dramas a comprehensive critical study has not yet been undertaken so far. Hence this work is proposed to be undertaken to put Śrīharṣa in the proper prospective critically examining his dramas from dramatic, sentimental, rhetoric and linguistic point of view.

Apart from the introduction, the thesis "A Critical Study of Harṣa as a Dramatist" consists of six chapters.

The Ist. chapter attempts to portray the life and works of Harṣa, mostly on the basis of Bāṇabhaṭṭa's account in Harṣacaritam. Harṣa's date does not pose a problem as inscriptional and literary evidences are abundant unlike other literary artists in Sanskrit. Harṣa was the second son of Prabhākaravardhana and he ascended the

throne of Thaneshvar after the death of his father Prabhākaravardhana and his elder brother Rājyavardhana, sometime around 606 A.D. He ruled almost more than 40 years and gave up his ghost by 647 A.D. Harṣa was an able administrator and an accomplished poet. His royal court was adorned by literary luminaries like Bāṇabhaṭṭa, Mayūra, Mātṭaṅga and Divākara. He himself wrote three dramas i.e. Priyadarśikā, Ratnāvalī and Nāgānanda. On the basis of a dubious reference "Śrīharṣader dhāvakādīnam iva dhanam" in Mammaṭa's Kāvya-prakāśa critics are reluctant to ascribe the authorship of these plays to Harṣa. But this view seems to be erroneous and an attempt has been made to refute it. Another vexed question is concerned with the chronology of these three dramas. The scholastic opinion accepts Priyadarśikā to be the first work, but is divided regarding the time of composition of Ratnāvalī and Nāgānanda. Some of them take Ratnāvalī as the last work and others give the palm to Nāgānanda as the last work of Śrīharṣa. Therefore an attempt has been made to fix the chronology and to clear up the confusion with cogent logical reasoning.

In the IInd. chapter a birds-eye-view of the origin and development of Sanskrit drama upto Śrīharṣa's time has been taken up for discussion with a view to prepare the background for the evaluation of Harṣa's genius. The sources of the themes of his dramas, the innovations effected there in have also been discussed in order to show the ingenuity and originality of the dramatist. A comparative and critical evaluation of all his plays have been attempted here in also.

The IIIrd. chapter is concerned with the dramaturgical aspects of his plays. Here in , the applications of various sandhis and sandhyangas, unity of action, time , plot and stage worthiness of all the plays have been taken up for a detailed discussion.

The IV th. chapter is concerned with the characterisation. Characterisation occupies an important place in drama. It is through the characters that a dramatist gives his philosophy , attitude towards life and his dexterity as an artist. Sanskrit drama is bound by conventions and set patterns at times too rigid for a less creative genius but a genius can brow-beat this rigidity by creating novel characters and voicing his own opinion through them . Hence characterisation plays a pivotal role. Śrīharṣa is quite aware of this. He always tries to paint his characters as realistic as possible . As most of his plays are mainly concerned with love intrigues confined to royal courts, his canvas is natually small. Still he has shown his originality in painting the characters.

The Vth. chapter attempts to study the style and diction of Śrīharṣa. Here in various sentiments, rhetorical figures used by the dramatist, metres employed in his dramas and his power of descriptions have been taken up for discussion to arrive at a broad spectrum of Harṣa's genius as a dramatist.

The VIth. chapter deals with the thoughts of Śrīharṣa. A literary artist leaves unwittingly his impressions on social , political , economic and religious thoughts in his works . As a literary artist is a philosopher , from a close scrutiny of his works, his views on life , men and matter surrounding him can be gleaned . This chapter tries mostly to present the condition of the society of his days to show wherein Harṣa's genius flourished in such regal splendour.

The conclusion tries to summarise the above findings to bring out the strength and weakness of Harṣa as a dramatist.

CHAPTER-I

LIFE AND WORKS OF HARṢA

LIFE HISTORY

DATE

WORKS

AUTHORSHIP

CHRONOLOGY OF HARṢA'S WORKS

Sanskrit literature is famous for its variety and content. Bristling with fine descriptions of human nature, beautiful word pictures of variegated feelings and emotions, its form and content have evoked admiration of critics both western and eastern down the ages. They have showered unstinted praise for its vigorous vitality and mind boggling variety. In spite of this richness the critics have pointed an accusing finger at its lack of historical sense. Sanskrit poets and dramatists have never given any information regarding their life and times, the land wherein they have flourished, the period which they adorned by their writings. But, Harṣa is one of the fortunate few artists about whom reliable informations are available. The detailed contours of his life from its inception to his last days is available to us from Bāṇabhaṭṭa's Harṣacaritam and other literary productions as well as from various inscriptions and land grants along with other records.

EARLY LIFE AND ACCESSION

Harṣa versus Śrīharṣa

Scholars differ regarding the exact nomenclature of Harṣa. He is sometimes referred to as Śrīharṣa¹. In some other places he is called as Śrīharṣadeva². The term

-
1. Śrīharṣo nipuṇaḥ kavīḥ / prastāvanā of PD, RV and Nāg.
 2. rājñāḥ Śrīharṣadevasya pādapadmopajīvinā / prastāvanā of Nāg.

“Śrī” appears to be a prefix of his name. It was never an integral part of his name. Had it been so, his name would have been recorded as śrī Śrīharṣa which occurs nowhere. In the Kauthem³ grant of Vikramāditya V, he is called Harṣamahānṛpa. Bāṇabhaṭṭa has christened his work as Harṣacaritam and not Sri Harsacaritam.⁴ Had the original name of Harṣa been Śrīharṣa his court poet would have liked to name his work as Śrī harsacaritam. Hence, it can be deduced that his original name was Harṣa. This fact is also corroborated by inscriptional evidences⁵ wherein he is also referred to as Harsadeva and not Śrīharṣadeva.

Sanskrit authors generally are reticent about giving any information regarding their personal life. Harṣa is no exception to this general trend. He has nowhere given us any first hand information regarding his personal history. Hence to reconstruct his life history, we have to depend upon secondary sources. Here we are fortunate enough to have the recordings of his court poets.

The principal source of information for Harṣa is the Harṣacaritam by Bāṇabhaṭṭa, one of the most celebrated court poets of the emperor, Harṣa. In addition to it, there are four valuable inscriptions which supply adequate information. These are :-

3. IA, XVI, P. 22.

4. Fleet, Gupta Inscriptions, P.207 n.3

5. Nausari grant 2nd the Aphsad stone inscription (IA, XII, 73, 79.)

1. Sonpat copper seal Inscription⁶
2. Bāṅskera plate Inscription⁷
3. Madhuvaṇ Plate⁸
4. Nālandā Seal Inscription.

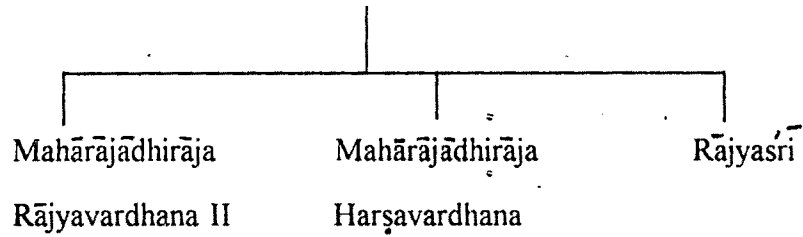
From the survey of these inscriptions the genealogy of Harṣa can be constructed without fear of any contradictions. Bāṅskera copper plate inscription gives the detailed lineage of Harṣa as follows :-

Mahārājā Naravardhana m - Vajrinīdevī .

Mahārājā Rājyavardhana I m - Apsarodevī.

Mahārājā Ādityavardhana m - Mahāsenāguptādevī.

Mahārājādhirāja Prabhākaravardhana m Yaśomatīdevī



These informations are corroborated by other above quoted inscriptions.

6. Fleet, Gupta Inscriptions, No.52

7. Of year 22 of Harṣa era ie. of about 628 A.D.

8. Of year 25 or 631 A.D.

DATE OF HARṢA

The Harṣacaritam records some evidences which D. Devahuti⁹ utilised to arrive at some definite date of Harṣa and his predecessors. It is to be understood that Rājyavardhana's repulsion of the attack of Hunas, illness of Prabhākaravardhana and his death, Rājyavardhana's accession to the throne and his death - all these events took place in a rapid succession within a short span of a year i.e. 605 to 606 A.D.

According to HC of Bāṇa Rājyavardana was despatched by his father to tame the marauding Hunas; he was young enough to have "faint growth of beard on his face"¹⁰. So he must have been around twenty years of age by that time. This surmise also is supported by the fact that a prince of Malwa, named as Kumara was with him for some time and he was eighteen years old. According to Sonpat copper Seal inscription Harṣa was younger by four years. Hence, he was born somewhere around 590 A.D. in the month of Jyesthā on the 12th day of dark fortnight just after twilight hours. His elder brother Rājyavardhana was older to him by four years whom he loved

9. Devahuti, D. Harṣa : A Political Study, P.74-77

10. Bāṇabhatta's HC, I.66.

much¹¹ and Rājyasrī was younger by around two years. Rājyavardhana was assassinated by Śaśāṅka which fact forced Harṣa to ascend the throne in 606 A.D. So Rājyavardhana was born in 586 A.D. and Rājyasrī¹² in 593 A.D. Under such circumstances Prabhākaravardhana might not have married Yas'ōvati, the daughter of Vikramāditya not later than 585 A.D. and as he had married soon after his accession to the throne, the latter event might have taken place about 583 A.D. the date of the death of Vikramāditya and of the resulting confusion and turmoil. So Prabhākaravardhana must have ruled the kingdom some time between 583-606 A.D.. Prabhākaravardhana conquered Malwa and defeated Śīlāditya after a ten-year long war against him. Śīlāditya surrendered his son Bhaṇḍi to Prabhākaravardhana in 593 A.D. the birth year of Rājyasrī. Śīlāditya regained the throne in 604 A.D. and was smashed out along with his dynasty in a war against his old enemies in 606 A.D..

These surmises are also corroborated by other known dates of contemporary kings. The date of Īśāṇavarman, the king of Maukhari dynasty is shown by his coin to be in 565 A.D. while a comparison of his genealogies shows him to be a contemporary of Ādityavardhana the father of Prabhākaravardhana.

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11. jyesthabhrātṛparamabhattāraka mahārājādhirāja
śrīrājyavardhana devapādanam / etc. Bāṅskera Inscript
 12. Cowell , Harsacaritam , P.115.

Harṣa era started in 606 A.D. in commemoration of Harṣa's accession to the throne¹³. Immediately after this event Harṣa went in a campaign of north India and almost subjugated the entire north India except Punjab in six years and ceremonially was proclaimed king with the title "mahārājādhirāja" in 628 A.D.. In 620 A.D. he went on campaign to southern India upto Narmada¹⁴ and was unfortunately defeated by the Cālukya king Pulakeśin II¹⁵. The last campaign of his life was over Ganjam situated near the Bay of Bengal in 643 A.D.. Thus, his empire extended from Valabhi in the east to Kamarupa in the west and from Nepal in the north to the bank of Narmada in South¹⁶. The famous Chinese Pilgrim Hiuen Tsang came to India somewhere around 629 A.D. and probably met Harṣa in 643 A.D.. He exercised a powerful influence on him and was most probably instrumental in attracting him towards Buddhism. Due to Hiuen Tsang perhaps Harṣa innovated the method of arranging large public assemblies at regular intervals. He summoned an impressive religious assembly in his capital Kanauja in 643 A.D. wherein Hiuen Tasng was the guest of honour. Three thousand Buddhist monks representing Mahāyāna and Hinayāna schools of Buddhism, three thousand brahmins and nigrodhas and one thousand scholars from Nalanda University attended the assembly which lasted for 23 days.

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13. Diskalkar, D.B. Selections from Sanskrit Inscriptions P.134
 14. Smith, V.A. Early History of India, P.353.
 15. yudhi patitagajendrānikavivatsabhūto bhayavigalita harṣo yena cakari harṣaḥ / Epigraphia Indica. Vol. VI P.6
 16. Paninakar, K.M. Shri Harsha of Kanauj, P.18-19.

Prayāga assembly was held every five years where Harṣa freely gave away his gems and riches with gay abandon. Most probably, he was alive by the time of Prayāga assembly, where in he donated all his remaining riches in a display of unparalleled munificence¹⁷.

Thus after leading an eventful life, Harṣa died in 647 A.D. or in early part of 648 A.D.

IDENTIFICATION OF HARṢA

In the introductory portion of all the three plays of PD, RV and Nāg, ŚrīHarṣadeva is mentioned as the author of these plays. Indian history is replete with more than one Harṣa. Hence, it is essential to determine the real identity of the author of these plays.

Prof. K.M. Pannikar¹⁸ explains the existence of five Harsas to have been known to Indian History.

The first Harṣa is the half mad tyrant of Kashmir who reigned between 1089-1101 A.D..

2. The second Harṣa is the grand father of king Bhoja of Dhārānagar
3. The third Harṣa is Vikramaditya Harsa of Ujjain, whose court was adorned by Mātṛgupta.

17. Mirashi, V.V. Harsha charitam Intro. P.11

18. Shri Harsa of Kaunauj P.19

4. The fourth one is the author of Naiṣadhiyacaritam

5. The fifth Harṣa is the author of Kāvyaṣṭadīpa. A close scrutiny reveals that out of all these Harṣas not a single Harṣa can be considered to be the author of three plays.

Since Harṣa deva, king of Kashmir had altogether a different career and character, he cannot be taken to be an author of any literary work least of all of these dramas. Besides, he has no literary contribution. The second Harṣa belongs to Dharanagar and is mentioned as the grand father of Bhoja. He lived sometime in the 10th century A.D.. But quotations from RV found in earlier literary works like Kuttanimata¹⁹ of Damodar gupta who happened to be a protege of Jayapida of Kashmir of 779-813 A.D.. Hence, it becomes crystal clear that RV attained wide fame and appreciation, so that a poet of distant Kashmir praised it in his Kuttanimata²⁰. Therefore, the second Harṣa could never have been the author of these three plays because it is quite absurd to suppose Harṣa of 10th Century A.D. to be the author of three plays which were already famous by 8th Century A.D..

19. udayatatāntaritamīyaṁ prācī
sūcayati dīnnisānātham /
paripāṇḍunā mukhena priyam
iva hr̥dyasthitam ramaṇi //

RV I.24

20. āśliṣṭa sandhibandham satpātrāt
suvarṇayojitam sutarām /
nīpūṇa parikṣakadr̥ṣṭam
rājati ratnāvalī ratnam //

Kuttanimata I-24

The third Harṣa mentioned by Pannikar is Vikramaditya Harṣa. However, from a close examination he cannot be the author of these three plays because the later never bore the title Vikramāditya²¹. Moreover, Harṣa Vikramaditya seems to be an orthodox brahmin where as the author of Nāg exhibits a strong affiliation to Buddhism.

Mr. Pannikar does not accept the identity of Śrīharṣa, the author of Naiṣadhiyacaritam, with the author of three plays. Śrīharṣa the author of Naiṣadhiyacaritam flourished under the patronage of king of Kashmir and later on in the court of king Jayachandra of Kanauj about 1150 A.D. No where did he mention about his authorship of the three plays. There is a striking difference between the two authors with regard to the style, expression and arrangement of words. On the one hand Harṣa has used simple and lucid language in the dramas, where as Śrīharṣa's expression is altogether different. Again the author of Naiṣadhiyacaritam is a court poet of Jayachandra where as Harṣa the author of three dramas himself was a king under whose patronage many poets flourished²².

Lastly now we can turn to Harṣavardhana of Kanauj who reigned from 606 A.D. to 648 A.D. Many external and internal evidences prove that Śrīharṣa of Kanauj must be the author of the three plays.

21. Upadhyaya, B. sanskṛta sahitya ka samksipta Itihasa. p 138-45.

22. nānā digdeśāgatena rajñah śrīharṣadevasya
pādapadmopajīvinā rājasamuhēnōktaḥ /

WORKS

Harṣa had all scholarly flare in literary pursuits. His facile pen produced several valuable writings.

1. Priyadarsikā - (PD)
2. Ratnāvalī - (RV)
3. Nāgānanda - (Nāg)

Besides he has been ascribed with the following works²³.

1. Liṅgānusāsanaṃ
2. Suprabhātastotram²⁴
3. Aṣṭamahāsthānacaityastotram

Out of these works Liṅgānusāsanaṃ appears to be a work of grammar. Suprabhātastotram and Aṣṭamahāsthānacaityastotram are small works, full of prayers centering around the glories of Buddha. Aṣṭamahāsthānacaityastotram is called Aṣṭamahāsthānacaityastotram²⁵. Hence, these are of little importance as our present study is mainly concerned with dramas of Harṣa.

23. Mookerjee, R.K. Harsa, Pp. 148-59

24. Ascribed wrongly to king Harsadeva of Kasmir in Bstan-hgyur and in Minayeffe's Mss. It is given in extenso by Thomas in IRAS, 1903 Pp 703-22 and reproduced in APPB to PV Kane's edn. of Harshacharita.

25. Kane, P.V. HC, Intro P. XXXVII

AUTHORSHIP

Harṣa's authorship regarding these three plays namely PD, RV and Nāg has been challenged by both eastern and western scholars. The basic reason for this disagreement is based on the propriety of a king becoming a dramatist of this calibre. Mammaṭa says in Kāvyaprakāśa²⁶ that procurement of wealth is one of the basic objects of writing poetry. He cites the instance of Dhāvaka who received riches from Śrīharṣa. This reference of Kāvyaprakāśa has given rise to much controversy and is the main reason of casting doubt on Śrīharṣa's authorship of the three plays. Commentators have interpreted it to show that Dhāvaka was the real author of RV. A variant reading Śrīharṣāder bāṇādīnāmiya dhanam is also seen. The king showered his munificence in appreciation of his good word. Among the commentators of Kāvyaprakāśa, who accept Dhāvakādīnām are Jayarama Vaidyanatha, Nagoji, Paramananda, Narasimha and Achyutaraya²⁷. Brahme and Paranjpe²⁸, H.H. Wilson²⁹, and Pischel³⁰. F.Hall³¹ says that Bāṇa's claim for the real authorship is as important as that of Dhāvaka. E.P. Cowell and Macdonell³² are of opinion that Bāṇa was the author of RV and Dhāvaka was the writer of Nāg. Webber³³ attributes RV to Bāṇabhaṭṭa. On the other

26. Sriharsader dhavakadinam iva dhanam - KP I 2 commentary.

27. KP edited by Vamanacarya P.89

28. Intro to Nagananda

29. Theatre, II P.259. 346

30. GGA, XXXIX, 1235-41

31. I.A.S.B., XXXI, 11-13

32. SL., P.362

33. IL., P204,207,212,218

hand Henry³⁴, Ettinghausen³⁵, S. Konow³⁶, M. Winterntz³⁷, Levi³⁸ and E. Windisch³⁹ etc. are of opinion that all these three plays were from Harṣa's pen. On the reading of Mammāṭa Hall and Bühler claim that these three plays are from the pen of Bāṇabhaṭṭa. Paranipe attributes the authorship of these three plays to Bhāsa. Cowell completely disagrees with them. According to him RV is written by Bāṇabhaṭṭa Nāg is from the pen of Dhāvaka and PD is from some unknown author.

From the survey of these opinions it is clear that scholars hold divergent views regarding the authorship of these three plays. There is no agreement among the savants. Hence, a critical and thread bare examination of this naughty problem is necessary to arrive at a definite conclusion.

A close scrutiny of the above mentioned opinions reveals the fact that there are five alternatives regarding their authorship of three plays.

1. Dhāvaka is the author of all three plays.
2. Bāṇabhaṭṭa is the author of all three plays.
3. Bhāsa is the author of all three plays.
4. Harṣa is the author of all three plays.
5. Three different authors have written these three plays.

Let us critically examine these alternatives.

34. Ind. Lit. P.295-313

35. LC., 98-102

36. Das Indtsche Drama, P 73-74

37. Ind. Lit., III. 226

38. II., 134-196

39. Tr. of Int. Oriental Congress, (1884) II, 93-95.

1. AUTHORSHIP OF DHĀVAKA FOR THREE PLAYS :-

Nāgoji Bhatta⁴⁰ of 17th cent. in his commentary on Kāvyaṣaṣā of Mammaṭa says that Dhāvaka wrote RV for Harṣa who bestowed upon him a lot of wealth. Western scholars like Pischel and Keith support this view.

They explain the statement given by Mammaṭa that Dhāvaka has sold all the plays to Harṣa. He has been amply rewarded for this by Harṣa, where as the statement itself doesn't convey this meaning. The real meaning might be that Dhāvaka was one of the qualified poets in the court of Harṣa. Being pleased with his dramas, the king in appreciation of his literary talent showered riches and other favours on him. It was an accepted custom of the royal household of ancient India to honour the deserving poets with lavish presents. Sodḍhala^o refers to the bestowing of innumerable gold pieces on Bāṇabhaṭṭa by Śrīharṣa. This might be the reason behind this statement of Mammaṭa. But a critical evaluation of such a statement brings out some salient features. The commentators do not have a historical background. They came after several centuries. Even one doesn't get any positive proof of Dhāvaka as nothing is known about him. Besides it, the conjecture that Harṣa at first wrote PD and Dhāvaka after finding the flaws in

R.I.?

40. Dhāvaka stannāmnā kavīḥ /
sa hi Śrīharṣanāmnā ratnāvalī nāmnīm nāṭikāṁ kṛtvā
bahudhanam labdhavān iti prasiddhi iti / Commentary in KP

it wrote RV and presented it to the king, also does not seem tenable, because Harṣa as a king, might not have given money for RV an improved version of PD. This would have been an instance of plagiarism.

So the theory of Dhāvaka being the author of three plays falls to the ground.

2. AUTHORSHIP OF BĀṆABHAṬṬA FOR THREE PLAYS:-

The other theory that ascribes the authorship to Banabhatta is based on a variant, reading in Kāvya prakāśa. Śriharṣāder bāṇādīnām iva dhanam. Hall states this in his introduction to Vāsavadattā. This doesn't seem tenable, because there is a striking difference between the style of Bāṇabhaṭṭa and these plays. Kādambarī and Harṣacarita reveal a style of unmatched high quality and splendour. It also seems unbelievable that Bāṇabhaṭṭa could have made a better bargain by selling his "Kādambarī" to Harṣa in stead of selling these inferior dramas. Besides, Bāṇabhaṭṭa who happened to be strictly an orthodox brahmin might not have written Nāg which glorifies Buddha.

3. AUTHORSHIP OF BHĀSA FOR THREE PLAYS :-

Another theory expounded by Narayan Sastri⁴¹ says that Bhāsa might have written these plays. Even S.M. Paranipe supported it. Prof. Shastri based his theory on a passage from the work of Rajasekhara i.e. Kavivimarsā. This work is not available. But the portion of the passage cited by Shastri, runs as follows.

41. Introduction to Ratnavali p. 4 ff

kārāṇam tu kavitvasya na sampanna kulīnatā /
 dhāvako'pi hi yat bhāsaḥ kavīnām agrimo'bhavat //
 ādau bhāsenā racitā nāṭikā priyadarsikā /
 nirīṣyasya rasajñasya kasya na priyadarsanā //
 tasya ratnāvalī nūnam ratnamāleṣa rājate /
 darśīpakakāminyā vaksasyatyanta śobhana //
 nāgānandaṁ samālokyā yasya śrīharṣa vikramaḥ /
 amandānanda bharitassvasamamakarot kavim //

Prof. Shastri's reading is spurious and its authenticity cannot be taken for granted. But on the other hand Mr. Paranjpe argues independently to prove that Bhāsa is the author of Nāg and its sister plays. Mr. Paranjpe's arguments are based on the comparison of grammatical peculiarities, parallel expressions and ideas of the plays of Bhāsa and the plays like Nāg and PD.

But arguments based on similarity of the grammatical peculiarities and expressions are not fully convincing to support such theory. Similar ideal and literary peculiarities can be seen in the works of authors of different ages. Really speaking the style of Bhāsa is widely different from the style of PD, RV and Nāg. It seems to be crude and unrefined as compared to that of RV. Even Bhāsa's plays are very old and belong to a distant age. Regarding the similarity of the ideas, it may be said that probably the

author of RV had the knowledge of the plays of Bhāsa and Kālidāsa and had gone through them. So, it is perfectly natural that he should have followed them and there must be some influences in his work.

Thus Bhāsa's authorship regarding the plays seems untenable.

4. AUTHORSHIP OF HARṢA FOR THREE PLAYS :-

On the other hand all the three plays have come down to us from one and the same author i.e. Harṣa. This view is corroborated by common ideas present in the prologue of all the three plays namely PD, RV and Nāg. In addition to this, the benedictory verse⁴² occurring at the end of both PD and RV is the same. Two stanzas appear to be similar in PD and Nāg⁴³.

Keith⁴⁴ points out that there is "absolute similarity of style and tone in the three works which renders any effort to dissociate them wholly impossible." The stamp of a common authorship is unmistakable. Especially PD and RV closely agree with each other in both the techniques, subject matter and form.

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42. urvīmuddāmasāsyām janayatu visrjan vāsavo vṛstīmista
mistai straiṣṭapānām vidadhatu vidhivat prīṇanām vipramukhyāḥ /
ākālpāntām ca bhūyāt samupacitasukhaḥ saṅgamah sajjanānām
niḥśeṣam yāntu śāntim piśunajanagiṛo durjayā vajralepāḥ //

PD. IV. 12 and RV IV.22

43. PD-III-3 and Nāg IV-1

PD-III-3 and Nāg I.14

44. Sanskrit Drama, P 170

Śrīharṣādevena apūrvavasturacanā lamkṛtā
ratnāvalī nāma nāṭikā kṛta / RV-I p. 5

Again :-

Śrīharṣādevena apūrvavasturacanā lamkṛtā
priyadarsikānāma nāṭikā kṛta / PD - I p 2-3

Again :-

Śrīharṣādevena apūrvavasturacanālamkṛtām
vidyādhara-jātakapratinibandham nāgānandam
nāma nāṭakam kṛtam / Nāg-I P. 5

Each is a nāṭikā in four acts, they have also common hero, i.e. Udayana and other numerous characters like Vāsavadattā, vidūṣaka, Kāñcanamālā and the identical theme of palace love intrigues.

Itsing, the celebrated Chinese pilgrim of 7th century A.D. was quite aware of the play Nāg, which was widely in circulation and appreciated in China, Japan and other Buddhist countries. In Japan it survives upto the present day and is being enacted in Bugaku theatre which is acclaimed as world's oldest opera. He also notes that Harṣa versified the story of Bodhisattva Jīmūtavāhana. He had seen it being enacted on the stage to the accompaniment of music and dancing. This fact unmistakably points to Harṣa's authorship of Nāg.

In Harsacarita Bāṇabhaṭṭa euologies the poetical leaning of Harsa as - kāvya-kathā
svapita mamṛta mud vamanam and sarva vidyā samgitagrhamiva sarasvatyāḥ /

From such praise Harṣa's learning and intelligence cannot be doubted. It may well be presumed that Harsa might have some more works which are not available now. Damodaragupta (779-813 A.D.) cites a verse from the first act of RV in his Kuṭṭanimatam. He considers RV to be a great work of art⁴⁵. He ascribes it to a king. So, the king thus referred to seems to be no one else than Harṣa, the king of Kanauja of 7th. century A.D.

Soddhala lived in 11th. century A.D. In his work "Udayasundarikathā", he mentions Harṣa along with Vikramāditya, Muṇja and Bhoja as poets as well as kings. Soddhala also wittily refers to harsa (Joy) as 'the glorious Harṣa (Sriharṣa) who creates joy through words'⁴⁶.

Jayadeva, who lived in 11th century A.D. mentions⁴⁷ Bhāsa and Kālidāsa to be the predecessors of Harsa whose contemporaries are Mayūra and Bāṇabhaṭṭa.

45. Kuṭṭanimatam I.24

46. sriharṣa ityavanivartisu pāthiveṣu
nāmaiva kevalam ajāyata vastutastu /
gīrharṣa eva nija saṁsadi yena rājñā
sampūjitaḥ kanaka koṭisātena bāṇaḥ // Soddhala

47. yasyāścauras cikura nikaro karnapūro mayūro
bhāso hāsaḥ kavikulaguruḥ kālidāso vilāsaḥ /
harṣo harṣo hṛdayavasatiḥ pañcabāṇastu bāṇaḥ
keśam naisā kathaya kavita kāmīni kautukāya //

Madhusūdana, the editor of 'Mayūra śataka' who belongs to 1654 A.D. says that Mayūra and Bāṇabhaṭṭa were the court poets of Śrīharṣa and designates Harṣa as "the chief of the race of poets and the author of the nāṭikā RV"⁴⁸.

Stanzas under the name of Harṣa are quoted in many Sanskrit anthologies like Subhāṣitāvalī⁴⁹ and Sārasamuccaya⁵⁰. Many inscriptional evidences prove that Harṣa was the author of not only the dramas but also of many stray verses.

The inscription on the Bāṇskera and Madhuvan plates are his own compositions. The Bāṇskera plate (628 A.D) bears the signature of Harṣa and it contains many beautiful verses like :-

karmanā manasā vācā kartavyam prāṇine hitam /

harṣenaitat samākhyātam dharmārjanamanuttamam //

which are composed by him.

48. Bose, Bela. The three Dramas of Shri Harsha, P.6

49. Śrīharṣo vitatāra gadyakavaye bāṇāya vāṇiphalam
Subhāṣitāvalī.

50. Śrīharṣeṇa samarpitāni kavaye bāṇāya kutrādya tat /
Sārasamuccaya

There are two more sanskrit poems attributed to Harṣa. They are in praise of lord Buddha. They are Suprabhāṭastotram and Aṣṭamahāsrīcaitya stotram. The first one is composed with Buddhist spirit to be sung in the morning and the second one is a hymn to the eight great Buddhist shrines. Such poems certainly show Harṣa's affinity towards Buddhism as well as his ability of composing verses as a poet.

From a perusal of evidences both external and internal cited above, it can be concluded that emperor Śrīharṣa of Kanauja who reigned from 606 to 648 A.D., was not only a patron of learning but himself a poet and dramatist. Hence, it would not be hazardous to ascribe the authorship of PD, RV and Nāg to him. This conclusion is reinforced by the fact that Indian history records numerous royal literatures. Samudra Gupta, Śātavāhana, Śūdraka, Hāla and Śaśāṅka were famous kings as well as accomplished poets.

CHRONOLOGY OF HARṢA'S WORKS

Another interesting point that draws the attention of the scholars is the order in which Harṣa might have written his works. Out of the three plays the dramatist wrote PD first RV next and Nāg the last. However, Devdhar and Suru in the introduction to RV hold Nāg to be the second play and RV to be the last. But from the psychological and historical point of view, it seems unjustified because of the following reasons.

1. It is never an accepted fact that the first creation of a dramatist will always be the worst and the last the best. The degree of merit of the play doesn't necessarily depend upon the advanced age of the poet. Rāmcāritamānasa is never the last production of Tulsi Das. However it has been acknowledged as the best of his creations. Similarly, Sumitra Nandan Panth, an established writer of Hindi literature, has presented the best of the productions in the beginning of his career.

2. The nāṭikās of Śrīharṣa have been written in accordance with the rules of dramaturgy. So it seems possible that after writing both the nāṭikās Śrīharṣa presented a nāṭaka which is the best among the rūpakas.

3. Harṣa became a convert to Buddhism during his last days. Instead of being immersed in various mundane activities, he preferred to be helpful, benevolent and kind hearted towards his subjects. Hiuen Tsang came in contact and influenced him most some time around 643 A.D.. Afterwards, Harṣa became a Buddhist. If Harṣa would have written Nāg before the arrival of Hiuen Tsang then Hiuen Tsang would have certainly mentioned his works during the description of his course of adventures. On the other hand Itsing who came India after 21 years of his departure has mentioned about Nāg. So it is almost certain that Nāg came out of the pen after 643 A.D. as Harṣa died in 648 A.D.

4. From the psychological point of view, one may state that RV cannot be a work later than Nāg. In RV one finds court intrigue where Udayana is hankering after his lady love, whereas in Nāg the hero refutes the proposal of marrying Malayavati, a princess. Thus the characteristic of a sensuous hero running after physical love is seen in RV. But Jimutavahana spurns and shies away from such infatuations. Judged from the angle of dramatic representation and the scene of action there are certainly some demerits in Nāg as compared to RV. But one shouldn't forget that Harṣa took the story based on vidyādhara Jātaka. It is difficult to totally tamper with the original theme without ruffling the sentiments of the votaries of Buddhism who were too numerous in his days.

5. There are clear evidences of Kālidāsa's Māl and Bhāsa's SVD on PD. On the other hand, RV doesn't display the lavish dependence on those two works and Nāg betrays almost nothing of these influences. The style of RV and Nāg is more impressive and two plays display an improved technique in handling the plot. So it is natural that the poet must have been biased by earlier writings which were reflected in his initial work. Then gradually the author must have tried to show his originality in striking colours in his subsequent works.

6. The theme of PD and RV centres around the love triangles enacted in the harem of Harṣa where as Nāg is a religio-philosophical drama, which naturally comes out of deep experience of life and reflection of a matured brain on it.

Thus from all such above discussion it can certainly be ascertained that Harṣa wrote PD first. RV was written next and Nāg came at last from his pen.

CHAPTER-II

SOURCES AND INNOVATIONS

A) ORIGIN AND DEVELOPMENT OF SANSKRIT DRAMA

PRIYADARSĪKĀ

THEME , SOURCES , INNOVATIONS

RATNĀVALĪ

THEME , SOURCES , INNOVATIONS

NĀGĀNANDA

THEME , SOURCES , INNOVATIONS

B) A COMPARATIVE STUDY OF HARṢA'S PLAYS

ORIGIN OF SANSKRIT DRAMA

The origin of Sanskrit drama is an important aspect of study in the history of Sanskrit literature. Scholars give divergent views regarding this problem. Bharata's NS is the earliest work on Sanskrit dramaturgy. There are many theories regarding the origin of Sanskrit dramas. The opening chapters of Bharata's Natya Śāstra trace the divine origin on the Sanskrit drama. There is a legendary account given in the book. Brahma created drama by borrowing elements of recitation from the Rgveda, songs from Sāmaveda, art of imitations from Yajurveda and sentiments from the Atharvaveda¹. Thus a drama is known as the fifth veda². Śiva and Pārvatī gave tāṇḍava and lāsya dance. Viṣṇu gave the rīti. In Indradhvaja festival two plays of Brahmā namely Amṛtamanthana and Tripuradāha were staged by Bharata.

Prof. Ridgeway³ connected the origin of Sanskrit drama with the worship of dead ancestors. But the theory of Ridgeway does not seem to be acceptable as Aryans had almost minimum ostentation for the ritual of disposing the dead.

1. NS, I.17.

2. Ibid., I.18.

3. Ridgeway, W., Dramas and Dramatic Dances of Non-European races, P.401 ff.

Scholars like Maxmüller, Dr. Hertel explain that the drama originated from the didactic hymns of Rgveda. Because, in a drama the main medium of conversation is dialogues. There are many saṁvāda-sūktas in Rgveda. They are YamaYamī saṁvāda, Pururavā Urvaśī saṁvāda, Indramanūt saṁvāda, Saramāpaṇi saṁvāda etc. J. Hertel ⁴ compares the Suparṇākhyāna which he names as “Vedisches Mysterium” with the swangs of Northern West India, which have been explained as half epical and half dramatic.

But, this theory does not seem to be logical as there is only importance of dialogues in such saṁvāda-sūktas of Rgveda. But, three important elements of a drama namely song, enṇatment and sentiments etc. as said by Bharata are not seen in those dialogue hymns.

According to Kṛṣṇa cult theory it is sometimes said that Kṛṣṇa worship might be the origin of Sanskrit plays. Kṛṣṇa had rāsālilā with the ladies of “Gopapura”. In rāsālilā there are dances, songs, dialogues and sentiment. The Mexican spring and crop festivals are observed with mimic dances and ceremonial dramas. Even Javanese shadow plays too have a religious character⁵.

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4. Hertel, J., Indische Marchen, P.344,367 ff as quoted by Winternitz, M HIL Vol III P-180
 5. Skeat, W.W. Malay Magic, P.503ff

But, this theory is also criticised saying that Kṛṣṇa cult might have helped for the development of Sanskrit drama, but it might not have become the cause of origin of Sanskrit drama.

Dr. Pischel⁶ proposes that the concept of puppet-play helped the origin of Sanskrit drama. The sūtradhāra (holder of a string) and sthāpaka appear the stage initially and introduce the plot, hero and germ of the play to the audience. As the puppets can be put to dance and move, similarly the characters are put to dance and talk. Even in Bhavabhūti's Uttarāma-carita is a replica of ancient Indian shadow plays.

But this theory has been criticised under the pretext that this does not give sufficient explanation regarding the origin of Sanskrit drama.

MM Haraprasada Sastri states the origin of Sanskrit drama is to be connected to festivals of spring as are seen in May pole dance in Europe⁷. So Indradhvaja festival is the May pole festival. But this theory has been criticised because Indradhvaja festival comes at the end of rainy season.

6. Pischel R. Die Rezensionen der Sakuntala P.19,
as quoted by Sekhar, I Sanskrit Drama, P.54.

7. Journal and proceedings of the Asiatic Society of Bengal, V.Pp 351-361.

Prof. Weber and Windisch tried to prove that Indian Sanskrit drama was borrowed from Greece⁸. Weber explained that Indians were in touch with Greeks for many years after the invasion of Alexander. The concept of yavanika, vidūṣaka and pratināyaka etc. have been borrowed from Greek theatre. Even the descriptions in Sitabenga cave in Ramgarh hill in the district of Sarguja is a testimony of Greek influence on Indian Sanskrit drama.

But this theory has been opposed by Pischel⁹. The concept of yavanikā is a latter introduction. So Greek origin of Sanskrit drama cannot be accepted as the conclusion.

The growth of Sanskrit drama has always been connected to royal patronage. Sanskrit drama passed through ages together. It is never a product of a single day. Though Sanskrit drama has seen the rise and fall of Jainism and Buddhism, yet it never lost its charm. So only one theory cannot be the real cause of the origin of Sanskrit drama.

8. Keith, A.B. Sanskrit Drama, P.57;
Weber, Indische Studien II, 148.
Windisch Der griechische Einfluss im Indischen Drama 1882
9. Sekhar I Sanskrit Drama Origin and Decline,
P 54; Pischel, Die Rezensionen der Sakuntala P.19

CLASSIFICATION OF SANSKRIT PLAYS

Sanskrit literary compositions are of two types. They are śravya and drśya. Śravya kāvya refers to the compositions which are read and heard. But on the other hand drśya kāvyas are seen and heard. The dramaturgists also classified Sanskrit dramas into two types. They are rūpakas and uparūpakas. Visvanatha kaviraja in SD gives an exhaustive list of ten varieties of rūpakas and eighteen variety of uparūpakas.

The rūpakas¹⁰ are :-

nāṭaka, prakaraṇa, bhāṇa, vyāyoga, samavakāra, ḍima, ihāmrga aṅka, vithi and prahasana.

The uparūpakas are :-

nāṭikā, trotaka, goṣṭhi, sattaka, natyarasaka, prasthāna, ullapya kāvya, preṅkhana, rasaka, samlāpaka, srīgadita, silpaka, vilāsika, durmallikā, prakaranika, hallisa and bhanika.

As Harṣa's one of the plays namely Nāg is a nāṭaka and two others namely PD and RV are nāṭikās a keen observation of the definitions on nāṭakas and nāṭikās is necessary.

Rhetoricians like Visvanātha in SD and Dhanañjaya in DR have defined nāṭaka.

10. nāṭakamatha prakaraṇam bhāṇavyāyoga samavakāradimāḥ /
ihāmrgaṅkavithyaḥ prahasanam iti rūpakāni daśa // SD VI. 3

In a nāṭaka a hero should possess all the attractive qualities like self control etc. He should be glorious, desirous of getting reputation, enthusiastic, preserver of all three vedas, a ruler, or a royal seer or a God. The principal subject matter of the nāṭaka should be the incident for which the hero is famed. There should be the employment of five sandhis, arthaprakṛtis and arthopakṣepakas. There should be sixty four sandhyangas. Paṭāka, prakāśi and viṣkambhaka should be used in respective places. Either vīra or śṛṅga should be the principal sentiment. Other sentiments should be subsidiary ones.

nāṭakam khyātavṛttam syāt pañcasandhi samanvitam /
 vilāsardhyādiguṇavad yuktam nānāvibhūtibhiḥ //
 sukhaduhkhasamudbhūtiḥ nānārasa nirṇataram /
 pañcādikā daśaparās tatrāṅkā parikīrtitāḥ //
 prakhyāta vamsō rājarsir dhīrodāttah pratāpavān /
 divyo¹tha divyādivyo vā guṇavān nāyako mataḥ //
 eka eva bhaved aṅgi śṛṅgāra vīra eva vā /
 aṅgam anye rasāḥ sarve kāryo nirvahanēdbhūtaḥ //
 catvāraḥ pañca vā mukhyāḥ kārya vyāpṛtapuruṣāḥ /
 gopuṣchāgrasamānam tu bandhanam tasya kīrtitam //¹¹

There are many plays of Bhasa, Asvaghosa, Kalidasa Harṣa etc. which may come under the head of nāṭakas.

11. SD VI. 7-11.

Similarly the uparūpakas are secondary in form and nature.

In a nāṭikā the plot may be taken from a prakaraṇa. Usually the hero is a king of dhīralalita type. Śṛīgāra is the main sentiment. This nāṭikā should be represented by four acts. The heroine is almost always near the hero because of her connection with the herem. There shall be more female characters than the male ones. The hero remains apprehensive of the chief queen.

nāṭikā klṛptavṛttā syāt striprāyā caturāṅkikā /
prakhyāto dhīralalitas tatra syānnāyako nṛpaḥ //
syādantaḥ purasaṃbaddhā saṃgītavyāpṛtātha vā /
navānurāgā kanyātra nāyikā nṛpavamsājā //
saṃpravarteta netāsyām devyāstrāsenā saṃkitāḥ /
devī bhaver punar jyesthā pragalbhā nṛpavamsājā //
pade pade mānavatī tadvamsāḥ saṃgamo dvayoh /
vṛttih syāt kaisikī svalpavimarsāḥ sandhayah punah // ¹²

There are many plays like PD and RV etc. which can come under nāṭikā type of drama.

The definitions of rūpakas and uparūpakas must have been in accordance to rules of dramaturgy available to them during those days. Of all types nāṭakas and nāṭikās attract the audience. So there are many plays in nāṭikās and few represent other types.

12. SD VI. 269-272.

DEVELOPMENT OF SANSKRIT DRAMA

Harṣa belongs to the first half of 7th century A.D. Historians have come to this conclusion that he reigned between 606 to 648 A.D. Thus Bhāsa, Saumilla, Kaviputra, Aśvaghoṣa, Sūdraka and Kālidāsa preceded him. Hence, he inherited their dramatic legacy. Therefore, a survey of their works becomes imperative.

Kaviputra and Saumilla have been referred to in the prastāvanā of Mal by Kālidāsa¹³. But unfortunately none of their works have come to us so far. But, it can be deduced that they were great dramatists, because Kalidasa has referred to them with reverence in his works. Apart from these two Bhasa's name also figures in this prastāvanā. He was an enigma upto 1912 when T. Ganapati Sastri edited and published 13 dramas and ascribed them to Bhāsa¹⁴. Therefore Bhasa becomes the oldest dramatist whose works are available to us. Bhāsa draws his theme from MBH, Rāmāyana, Purānas and contemporary floktales. Out of his 13 plays six plays depend upon MBH for their theme, two from Rāmāyana and rest five from purāna and folktales. From this it is clear that Rāmāyana and MBH got their present form by the time and exercised powerful influences on the people. It is probable that dramatists of pre-Bhasa days might have used these two grand epics as their sources.

13. prathitayaśasām bhāsa saumillakakaviputrādinām
prabandhānatikramya vartamānakaveḥ kālidāsasya
kriyāyām katham bahumānaḥ / Māl I. prastāvanā.

14. Winternitz, M. History of Indian Literature Vol. III, P.201

Bhāsa himself shows this trend because eight of his 13 plays depend upon the grand epics. Of these two grand epics MBH supplies greater wealth of episodes. Hence dramatists always have drawn upon it for most of their dramatic themes. A critical survey of Bhāsa's plays reveals that the zenith of excellence attended by him in plays drawing upon MBH episodes, is not matched by plays dependant upon Rāmāyaṇa episodes Bhāsa's SVD is the acme of perfection. It reveals his style, philosophy of life and dramatic excellence. In Vāsavadattā's character we see all the noble characters like broad heartedness, tolerance, nobility so common a trait in Indian women. Similarly his Udayana appears to be a lover par excellence deeply attached to Vāsavadattā whom he never forgets even in death. Behind his characters we see the pictures of the then society, the ideal and philosophy that moulded the way of life of India of those days. Not only Bhāsa gave an attractive dramatic form to the old Indian tales and myths but he painted a picture of ideal society where husband wife, friend, relations, mother and son etc. come to our front in bold colours.

The dramatic technique of Bhāsa is powerful and all pervading. He has influenced the later day dramatists to a great extent. His language and style are simple and forceful and free from artificiality. He does not have a tendency to show off his learning. Therefore his plays appear so attractive to us. He is a trendsetter and all subsequent dramatists have drawn upon his treatment and try to refine it in their own way.

After Bhāsa we come across Aśvaghōṣa. In 1911, H. Luders discovered a fragment of a drama of Aśvaghōṣa from Turfan¹⁵. His one and only drama is Sāriputta prakaraṇa. Aśvaghōṣa being a Buddhist himself is handicapped by the religious belief which forced him to choose only Buddhist themes for his literary creations. Therefore, the secular attitude of Bhāsa is missing in him. But Aśvaghōṣa has greater mastery over the art. He is an expert in presenting complexities of life and thought in forceful way. So his drama Sāriputta prakaraṇa must have influenced subsequent writers whose works are unfortunately lost to us. Harṣa might have been influenced by him for his Nāg whose Buddhist leaning is obvious.

After Aśvaghōṣa, Sūdraka appears before us, whose Mṛcchakaṭikam is a play of unconventional type but of no mean merit. Sūdraka is indebted to Bhāsa, because his Mṛcchakaṭikam is based on Cārudattam for its theme and execution. Technically his drama is called a prakaraṇa. Sūdraka is a dramatist of tremendous importance. His Mṛcchakaṭika is acknowledged by all and sundry to be the best prakaraṇa. His treatment of the theme is novel and strikingly original. He is an adept artist to paint the complexities of life and vicious turns in a unique manner¹⁶, not commonly seen in other dramatists.

15. WZKM, 27,40.f.

16. Winternitz, M. History of Indian Literature, Vol III. P.231

He maintains a perfect balance between the theme and sentiments in his spirits. As compared to Bhāsa the execution of the theme appears to be complex. The conflicting situations of life, have been painted dramatically in it. Stylistically Bhāsa's influence is seen everywhere in his play. Śūdraka's style is full of prasāda-guṇa and dialogues add to its charm. He has ironically painted various facets of life which is not seen in Bhāsa. Humour, laughter, irony are his forte. He is the only dramatist after Bhāsa who paints the lower strata of society and gives prominence to them. His hero is neither a king nor a divine being, but a poor but ideal man who has lost his riches. Though of a brahmin parantage, his hero is given to the profession of a merchant. This is a striking departure from the conventional and beaten path and here in lies the popularity of Śūdraka.

Next one can come to Kālidāsa. Kālidāsa is undoubtedly the greatest dramatist. He has never drawn upon Rāmāyana for his themes. His masterpiece, Abhijñāna Śakuntalam (SK) is based on the Śakuntalopakhyaṇa of MBH ¹⁷. His other two dramas Vikramorvasiya and Malavikāgnimitram draw upon Vedic and Purāṇic themes respectively. The later two dramas prepare the fertile ground for his master piece SK. SK reveals the philosophy of life based on tyāga and tapasyā, renunciation and penance. The depth of human feelings and beautiful descriptions of natural beauties are not commonly seen any where. Kālidāsa hankers after the soft feelings of truth in

17. MBH Ādiparva ch.67-74.

his dramas, a harmonious combination of poetry and drama is seen¹⁸. His style is mainly of vaidarbhi style devoid of verbosity and lengthy compounds. His dialogues are full of suggestion and devoid of complexities. Characters are life-like, natural and reveal the understanding of the complex human nature. Therefore critics of both eastern and western have showered unstinted praise on his SK. The acme of perfection attained by SK is unrival and no other dramatist has surpassed Kālidāsa in dramatic technique, in presentation of various sentiments and judicious characterisation.

Kālidāsa must have been followed by other dramatists, but the perfection of his art is responsible for their extinction, we don't come across any drama of note of post Kālidāsa period until Śrīharṣa bursts forth on the scene. This intervening period between Kālidāsa and Śrīharṣa must not have been a barren track, but the popularity and high level of perfection seen in Kalidasa could not be matched by less gifted dramatists. Hence their works of art did not survive the ravages of time and clime.

18. Ryder, Kalidasa Intro. III, PP.XVIII-XIX.

SOURCES AND INNOVATIONS

Sanskrit dramatists rarely distinguished themselves for originality in the invention of the plots for their literary creations. It is true that certain dramatists like Bhāsa and Sūdraka have invented their own plots for their works, but their number is so less that, it doesn't contradict the above assertions. Generally dramatists draw upon the two great epics, the Rāmāyana and MBH and such treasures of folk-lore as the Brhatkathā of Gunādhya or Somadeva's Kathāsaritsāgara or Kṣemendra's Brhatkathāmañjarī. Kālidāsa, Harṣa, Bhavabhūti, Bhaṭṭa Nārāyaṇa, Viśakhadatta and others have taken the works of their previous authors into considerations for knitting their own stories. This of course doesn't disparage the dignity of the dramatic work. Because, the real skill and credit of a poet does not lie on the ^{mere} near plot rather on the manner in which he builds his edifice on the foundation of that plot. However, the selection of the plot known to the public has certain advantages. The familiar plot appeals to the audience most, because the audience likes to see the familiar characters enact in new circumstances which the poet's ingenuity has created for them. Thus the dramatist's art is prominently attended to by the spectators in the unfamiliar situations through familiar characters. Thereby, the spectators are enraptured by the novelty of the plot.

Harṣa distinguishes himself as an established dramatist. He could wield the pen as well as sword with equal felicity and his three dramas PD, RV and Nāg testify to his literary skill that has won him such high reputations.

THEME OF PRIYADARSĪKĀ

The PD is a drama of four acts. It describes the union of Udayana and Priyadarsikā, daughter of king Dṛḍhavarman, king of Angas. She is betrothed to king Udayana. Before the celebration of marriage, Dṛḍhavarman has been captured by Kalinga king and Priyadarsikā has been admitted to the harem of Udayana under the name of Āraṇyikā.

Once Vāsavadattā observes a fast on an auspicious ceremony. Āraṇyikā and Indivarikā were plucking lotuses for the Queen. There the king Udayana and with vidūṣaka are over whelmed to see the beautiful damsels. When Āraṇyikā is attacked by some bees and cries for help, the king approaches her, rescues and flatters for love. Āraṇyikā feels delighted to find the king to come to her rescue as she has been betrothed by her father. She is smitten with love. Manoramā, the female servant of the queen declares that a mimic play composed by Sāṃkrītyāyanī would be staged where manoramā can play the role of the king Vatsa and Āraṇyikā the role of the queen. Manoramā and vidūṣaka discuss about the love-lorn conditions of both the king and Āraṇyikā for each other. In the presene of all royal inhabitants the mimic play starts. Āraṇyikā plays the role of the queen Vāsavadattā and king himself plays his own part, in stead of Manoramā. In the play the king and Āraṇyikā play in such an intimate manner that the queen feels dejected and goes away. On her way she finds vidūṣaka sleeping. He exposes the secret trick regarding the play to Vāsavadattā. Then Vāsavadattā imprisons both Āraṇyikā and vidūṣaka.

After some days Vāsavadattā receives a letter from Angāravati regarding the difficulties of Drdhavarman. But Vatsarāj Udayana says that he has taken all precautionary measures to ruin Kalinga, and Vijaya sena has been despatched to do the job. Vijayasena and Bābhavya come to the stage by conquering Kalinga. By this time Manoramā rushes to the spot and reports that Āraṇyikā has taken po^oson. Āraṇyikā appears in the stage where Vatsarāja curses her by his magical formula. The chamberlain recognises her to be the lost daughter of the king Dṛdhavarman. Vāsavadattā also recognises Priyadarsikā to be her cousin and asks the king to marry her.

SOURCES OF PRIYADARSIKĀ

It is important to note that Harsa doesn't follow blindly any of the earlier versions of the Udayana legend. He has adopted some essential features of the ancient legend to construct the plot of the play in which he has ingeniously introduced a number of new incidents and situations to heighten its dramatic effects.

The story of PD is more or less related to the ancient Udayana literature. In ancient India the romantic adventures of Udayana has been very¹⁹ popular. Because many poets like Kālidāsa in Meghadūtam, Sūdraka in Mṛcchakatikam, (Yaugandharāyaṇa ivo dayanasya rājñah) Bhāsa in SVD and Pratijñāyaugandharāyaṇa. Subandhu in Vāsavadattā deal with the romantic adventures of Udayana.

19. pradyotasya priyaduhitaram vatsarajo 'tra jahre /

Meghadūtam (pūrva). 33.

ORIGINAL UDAYANA STORY IN ANCIENT LITERATURE

The semi legendary life of king Udayana is narrated in the Brhatkathā of Guṇāḍhya, which is lost to us, the construction of the framework of PD has been done on the light of the love story of Baṇḍhumatī of Brhatkatha. The Kathāsaritsāgara of Somadeva Bhaṭṭa (11th century A.D.) and Brhatkathāmañjarī of Kṣemendra (11th century A.D.) mostly deal with the romantic adventures of the king Udayana. These literature give the account of Udayana in the following manners.

Sahasrāṇika married Mṛgavatī the princess of Ayodhya who happens to be the daughter of Kṛtavarman. Mṛgavatī has the pregnancy desire of bathing in a pool of boiled water. Thinking to be a pray, one bird of Garuḍa race snatches her away and leaves her on the rising mountain. Later on she is taken to the hermitage of Jāmadagnya where a son is born to her. He is named as Udayana. On another occasion Udayana helps serpent Vasunemi from some danger. So as a sense of gratitude vasunemi gives Udayana a lute called Ghōṣavatī and some unfading garlands. Udayana after becoming a king indulges in hunting and taming elephants by the music of the lute. Being captured by Pradyota Udayana is asked to teach music to Vāsavadattā the princess. Finally Udayana falls in love with the princess and in one night elopes with her to his kingdom, by the help of his minister Yaugandharāyaṇa.

The play of Harṣa i.e PD represents the romantic adventures of Udayana with Āraṇyikā, the daughter of king Dṛḍhavarman. Exactly this kind of story is not mentioned in the KSS. The love story of Udayana with a princess Bandhumatī who is a captive, is mentioned in KSS. It has some resemblance with the story of PD. The text in KSS relating to Bandhumatī story runs as :-

kim ca bandhumatīm nāma rājaputrīm bhujārjitam /
 gopālakena prahitām kanyām devya upāyanam //
 tathā mañjulike tyeva nāmnānyenaiva gopitam /
 aparām iva lāvaṇyajaladher udgatam śriyam //
 vasantakasahāyah san drdṣṭvodyāne latāgrhe /
 gāndharvavidhinā guptamupayame sa bhūpatiḥ //
 tatca vāsavadattāsyā dadarsā nibhṛta sthitā /
 pracukopa ca baddhvā ca sa nināya vasantīkam //
 tataḥ prāvrajikam tasyāḥ sakhīm pitrkulāgatam /
 sa sām̐kṛtyāyanīm nāma śaraṇam śisṛiye nr̥paḥ //
 sa tām prasādyā mahiṣīm tayā saiva kṛtājñayā /
 dātau bandhumatīm rājñe peśalam hi satīmanah //
 tatastaṁ bandhūnād devī sa mumoca vasantakam /
 sa cagaty āgrato rājñīm hasann iva jagāda tām // ²⁰

Prof. Kale²¹ considers that Harṣa might not have taken the story of PD from KSS or even Brhatkathāmañjarī though KSS and Brhatkathāmañjarī are the abridged versions of Brhatkathā. Because these are the works of 11th. century A.D. and Harṣa belongs to 7th. century A.D. Kalidasa, Śubandhu, Śūdraka and Bhāsa etc. must have taken the story relating to Udayana from Brhatkathā as it is a work of 1st century A.D. Even now the original Brhatkathā is lost. In addition to KSS and Brhatkathāmañjarī there is Brhatkathāślokaśaṃgraha by Buddhaswamin. Only 28 cantos of this work are available to us. The whole Udayana story is narrated there including the relation with the serpent and acquisition of the lute etc.

The plot of PD is similar to that of the story of Bandhumati in the sense that the names of the characters like Udayana, Vasantaka, Vāsavadattā, Sāṃkrtyāyanī etc. are common in both.

Thus some scholars like Kale²² consider that Harṣa perhaps took the thread of the story from Bandhumati episode. This episode might have been narrated in great details in the Brhatkathā.

21. Kale, M.R. Priyadarsikā, Intro. xxvi

22. Ibid., XXVII.

Besides KSS we find PD depending upon Kālidasa's SK and Māl. Mādhavasena wants to unite Mālavikā with Agnimitra through conjugal relationship. In PD also Dr̥dhavarman tries to give his daughter Priyadarsikā in marriage to Vatsaraja²³. Both Mādhavasena and Dr̥dhavarman are imprisoned²⁴ by their respective enemies. Later on both are released by Agnimitra and Udayana²⁵ respectively. The minister of Mādhavasena tries to bring Mālavikā to Agnimitra. Similarly in PD also the chamberlain Vinayvasu performs the duty of bringing the princess to the king. But both of them fail due to some accident. So, in Māl. Virasena brings Mālavikā to queen Dharini for the responsibility and in PD also Vijayasena brings Priyadarsikā to the King Udayana²⁶, who asks Vāsavadattā to take care of her²⁷. Both have learnt the art of music. In some occasion both are seen by the heroes. In Māl the hero is united with heroine by the arrangement of dance of Mālavikā. In PD also the king plays the role of Udayana character²⁸ in Kaumudī festival for a secret union with Aranyikā. The character of Kausikī is similar to that of the character of Sāmkṛtyāyānī. Due to the fault of vidūṣaka in both the plays the hero's love affair is caught redhanded by the chief queens²⁹. The influence of the poison of serpent

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23. ...devasya dr̥dhavarmano mat prarthya manapy anena
svaduhitā Vatsarājāya dattetī..... PD I. P.4
24. ... Dr̥dhavarma tātaste / tasya samadhikam samvatsaram
kalir̥gahatākena baddhasya / Ibid., IV P.6
25. Vatsarājaprabhāvāt punaḥ tadavasthā meva rājyam / Ibid., IV P.57
26. Vijayasena -..... Vindhyaketoh vesmany abhijātyanurūpā
kanyakā tadduhitety asmabhirānītā dvāri tiṣṭhati / Ibid., I. P.10.
27. gitanrttavādyaḍisu viṣiṣṭa kanyakocitam sarvam śikṣayitavyā / Ibid., I P.10
28. tadāgatya svayameva svām bhūmikām kurvāṇaḥ
samāgamotsavamānubhavatviti / Ibid., III. P.34.
29. Vasantakah khalvarānyikāvṛttāntanātake sūtradhārāḥ / Ibid., III. P.42.

✓ / for vidūṣaka in Māl is a source for the same incident occurring in PD for Āraṇyikā. At the end, final union takes place in both the plays.

PD also depends upon SK of Kālidāsa. The bee episode in SK is altogether the same in PD. In PD the heroine is intensely agitated by love for Udayana. In SK also Śakuntalā appears to be tortured by love. Again in PD we find an expression relating to kāñcūkiya.

antahpurānām vihitavyavasthāh
pade pade ham skhalitam rakṣan /
jarāturaḥ samprati dandanītyā
sarvaṁ nr̥pasyānukaromi vṛttam / PD III-3

This is similar to the expression seen in SK of Kālidāsa.

ācāra ityavahitena mayā grhitā
yā vetrayaṣṭir avarodhagrheṣu rājñah /
kāle gate bahutithe mama saiva jāta
prasthāna viklavagate raṭvalambanārthā // SK V-3

Being appointed in the harem of the king, Duṣyanta, the cane stick which the kāñcūkiya had adopted as a matter of dignity has become useful for the support of the body because of his old age.

Even from the view point of expression there are some similarities between PD and SK.

A few examples may be cited.

1. a) samlāpa iva sṛūyate / ³⁰
 b) ālāpa iva sṛūyate / ³¹
2. a) na mama tvayā sambaddha pralāpinyā proyojanam / ³²
 b) imām asmābaddhapralāpinīm Priyamvadām / ³³
3. a) sakalapṛthvi paritrāṇa samarthena
 Vatsarajena paritrāyamānā / ³⁴
 b) pṛthivyāḥ yāḥ śāraṇam sa tava samīpam vartate / ³⁵
4. a) sadrśāḥ sadrsé rajjante iti dvāvatron mattau / ³⁶
 b) sarvah sagandheṣu viśvasiti dvāpy atrāranyakau / ³⁷
5. a) urvīmuddāma sasyām janayatu
 visṛjat vasavovṛṣṭimistam / ³⁸
 b) tava bhavatu vidaujāḥ prājyavṛstih prajāsu / ³⁹

30. PD II. p.17

31. Tripathy, R.5., SK I. p.34.

32. PD II. p.18

33. SK p.72

34. PD II. p.20

35. SK III. p. 178.

36. PD III p.33

37. SK V p.310

38. PD IV. 12

39. SK VII.34

INNOVATIONS IN PRIYADARŚIKĀ

Novelty does not even symbolise pure inventiveness. The writer picks up the material for the plot from different sources of the existing literature. Thus, it is the credit of the dramatist to present the old familiar things in a novel manner. It is in such process transformation of material that a writer's originality and the art can be tested properly. Harṣa tries to exhibit his originality, idealism, and subtlety in his giving a new shape the old episode.

A close scrutiny of the plot of PD at once convince that there are many additions, alternations and deviations in the nāṭikā from the main story of KSS, Mal, SK and SVD which are too glaring to ignore.

As the author of the PD has presented a work on Udayana story, so the comparative study of the theme becomes inevitable. Though it can be said without demure that the thought, purpose, inspiration and goal embodied in the nāṭikā is a direct influence of the KSS, yet the speciality in the composition of the nāṭikā PD as a literary work is clearly discernible to the sensible readers. The external beauty, the employment of spe

cific style, the verses having varied motifs, the selection of proper words for delineation of different sentiments and the construction of plot are considered to be some what novel and striking elements of the poetic ingenuity of the author. It can be pointed out that a part of the theme of the Brhatkathā has been taken for the plot construction. The style of the SVD of Bhāsa is employed for the development of the theme. Ideas and Stylistic representations are taken from Mā and SK. Still then the dramatist has sufficiently exhibited his imaginative skill.

The KSS represents the story of Udayana relating to Bandhumatī. Though the story has a little resemblance with PD, one comes across a number of glaring differences in the idealism expressions, depiction, development of the plot and axiomatic principles in both these works. However, it is evident that though Harṣa is highly indebted to KSS Mā, SK and SVD for the composition of the PD, yet he displays profuse poetic and dramatic skill so far as his own innovations, imaginations poetic expressions and modifications of the plot are concerned.

THEME OF RATNĀVALĪ

RV is a play (nāṭikā) of four acts. It describes the ultimate union of Udayana with Sāgarikā i.e. Ratnāvalī the princess of ceylon, as planned by the minister Yaugandharāyaṇa.

Ratnāvalī, the daughter of Vikramabāhu has been betrothed to Udayana and sends her to Udayana. During the ship wreck Ratnāvalī could reach Udayana's court in a helpless condition. She serves the chief queen Vāsavadattā as a maid servant under the assumed name of Sāgarikā in disguise. In the spring festival while the queen Vāsavadattā worships Udayana, Sāgarikā watches the king from a distance and falls in love. She portrays the picture of the king at the time of her friend Susaṃgatā's arrival. She comes to know the secret affair of Sāgarikā and adds the picture of Sāgarikā near the painting of the king. Suddenly a monkey comes before. Frightened to the core, Sāgarikā goes inside a room along with Susaṃgatā. Their secret conversation regarding the love is heard by a myna. It flies away and discloses the whole story to the king. The king finds the picture along with vidūṣaka. In the mean while the chief queen Vāsavadattā comes and finds the picture and tries to know the secret. For the union of the king with Sāgarikā, Susaṃgatā chalks out a plan where during night Sāgarikā would be dressed like Vāsavadattā and would be taken to Madhavi-bower by vidūṣaka. This secret meeting has been disclosed to the queen Vāsavadattā. So Vāsavadattā comes to meet the king in night. When the king addresses Vāsavadattā as Sāgarikā, she gets angry. The king feels

extremely sorry for this and apologies in vain. Vāsavadattā leaves the place unappeased. On the other hand, Sāgarikā suspecting her plot being disclosed, tries to commit suicide. The king comes forward to save her when the queen Vāsavadattā comes and finds them in a romantic position. So she becomes puzzled and goes away. The queen imprisons Sāgarikā. There comes a magician who creates artificial fire in the harem where Sāgarikā was kept imprisoned. The king releases her, finally the union takes place among Rumanvān, Bābhavya, Vasubhūti, Udayana, Vāsavadattā and Sāgarikā. Then Vāsavadattā asks Udayana to marry Sāgarikā.

SOURCES OF RATNĀVALĪ

In Sanskrit literature the borrower always enriches his works with the treasures of others. Harṣa is certainly a borrower gifted with supreme intellectual power, imagination and inner vision. It is true that he has taken some of the ideas from his predecessors but his mode of expression is such that it appears as his own creation.

The skeleton of RV can be traced in the Brhatkathā of Guṇāḍhya. But as the Brhatkathā is lost one can get the reference in KSS of Somadeva and Brhatkathāmañjarī of Kṣemendra. There is also striking resemblance with the erotic episode of KSS

In KSS it is narrated that Yaugandharāyana, the most intelligent minister of Udayana tried to establish marital relationship between king Udayana of Kausambi and Magadha king, Pradyota's daughter, Padmāvati. Even the siddhas had announced that Padmāvati would certainly marry Udayana some day. So the announcement of Vāsavadatta's death on account of fire in Lāvāṇaka was made and finally the marriage took place.

Humbler poets unconsciously designed their works on the plots of great masters. This is apparent in the RV, in which plagiarisms from Kālidāsa's plays are also obvious.

A close comparison between RV and the various works of Kālidāsa brings out the borrowings in RV.

In Harṣa's plays instances of borrowing are numerous. Keith's⁴⁰ defence that Harṣa is a clever borrower is not justified because his dependance on Kālidāsa is very clear. It can never be regarded as a coincidence in any way.

(40) Sanskrit Drama p.176.

Bees tormenting the heroine in the first act of *Sakuntalā*⁴¹, the heroine's departure from the sight of the lover, arrangement of meetings made by *vidūṣaka* his exposition of truth in half-asleep unconscious state the confinement of the heroine by the queen, the usage of magical tricks and drugs to encounter the effect of poison etc. as in *Māl* establish a lot of resemblances between Kālidāsa's works and Harsa's works. ✓

Even though the right eye throbs there is no hope of getting the aspired result of union⁴². There are parallel expressions in the *SK*. The king says that his right arm throbs⁴³. There can be no possibility of it's result.

In the IInd act of *RV* the heroine says that she can draw portrait of Udayana and derive pleasure by seeing it⁴⁴. Kālidāsa has similar type of expression in his *Meghadūtām*⁴⁵.

-
- (41) *halā , paritrayethām māmanena durvinitena*
madhukareṇā bhibhūyamānām / SK I. P.52
- (42) *dakṣiṇam spandate cakṣuḥ phalākāṅkṣā na me kvacit / RV I.*
- (43) *sphurati ca bāhu kutah phalamihāsyā / SK I. 15*
- (44) *nāsti tasya janasyāṇyo darśanopāya iti*
yathā tathā likhya enam prekṣisye / RV II P.31.
- (45) *tvamālikhya praṇayakupitām dhāturāgaih silāyām /*
ātmānam te caranapatitam yāvad icchāmi kartum //

In RV it is said regarding the love of Sāgarikā

pranaya visadam dr̥ṣṭim vakre dadāti na saṅkitā
ghatayati ghanam kanthāsleṣe rasānna payodharau /
vadati bahuśo gacchāmīti prayatnadhr̥tāpy aho
ramayatitarām sanketas thā tathāpi hi kāmīni // ⁴⁶

A similar expression can be seen in SK. The king says about Śakuntalā's aptitude towards the king.

snigdham vikṣitamanyatō pi nayane yat prerayantya tayā / ⁴⁷

Again with regard to the description of beauty of Sāgarikā, Harṣa has described that such kind of beauty is certainly rare in the world. Even the production of such a lady seems to be very astonishing.

idr̥śam rūpam manuṣyaloka na punar dr̥śyate /
tattarkayami prajāpaterapy etannirmāya vismayah samutpanna iti / ⁴⁸

Similar citation can be heard from the SK, the work of Kālidāsa. The king describes the beauty of Śakuntalā as, that how can mortal women have such a beauty in them ? The flash quivering with effulgence never rises from the surface of the earth .

(46) RV III. 9

(47) SK II. 2

(48) RV II. p. 53

mānuṣīṣu katham vā syād
 asya rūpasya sambhavaḥ /
 na prabhā taralam jyotir
 udeti vasudhātālāt // ⁴⁹

These expressions illucidate that Kālidāsa not only influenced Harṣa, but Harṣa on the other hand intentionally chose those places and occasions which touched him the most and presented them in his own plays as his own. This may be noted that in ancient India such examples of Harṣa might not have been assumed as borrowing in the form of plagiarism but rather have been considered to be the most original in their presentation.

The play opens with an account of the spring festival ⁵⁰, when the God of love was worshipped⁵¹, and coloured water was observed by merry men and mirthful maids on each other⁵². The custom of throwing red powder and coloured water still exists all over India, but has now appropriated to himself the worship which in ancient times was offered to the God of love.

(49) SK. I. 23.

(50)saśrikatām madanamahotsavasya / RV I. P.11

(51)bhagavataḥ kusumāyudhasya pūjā nirvartayitavyā / RV I P.17.

(52) RV 10.11.

The queen goes to the garden to offer worship to the God of love and requests the presence of the king on the occasion. A lovely attendant of the queen, Sāgarikā by name, whom the queen had jealously guarded from the king's eyes, comes also to the garden, and she looks at the king from behind a tree⁵³ and falls in love with him.

Sitting alone in the garden, the love-stricken maiden draws the likeness of him who has stolen her heart, but is discovered by a fellow-attendant who is equally proficient in painting and who draws by the portrait of the king likenes of Sāgarikā herself⁵⁴. The double portait is lost through carelessness and is somehow picked up by the king, who falls in love with the maiden whose picture he finds by his own creation⁵⁵. It is impossible not to find to this plot a counterpart of the story of Agnimitra, who falls in love with his queen's attendant on looking at her portait.

Like Kālidāsa's Duṣyanta, the king picks up the lotus leaves which had been applied on Sāgarikā's feverish person, and finds in the pallid circles there in the counter of the maiden's well proportioned bosom.

-
- (53) tad yāvadanena sindhuvāra vitapena apavārīta
sārīra bhūtvā prekṣe / RV I.P.25
- (54) tadahamapy ālikhya ratisanātham kariṣyāmi /
Sāgarikā - Susanigate ! kasmāt tvayāhamatrālikhitā / RV II. P.33
- (55) vidūṣaka - bhoh etat khalu tadyanmayā bhaṇitam /
tvamevātrālikhitah / ko nyah kusumācāpavyapadesēna nindhuyate iti /
RV II. P.45.

Soon after the lovers meet, but as usual the meeting is interrupted by the untimely approach of the queen⁵⁶. Once again the queen finds undeniable evidence of the king's love for Sāgarikā⁵⁷, the king, like Kālidāsa's Pururavas, falls at her feet⁵⁸, but the queen retires with ill suppressed resentment⁵⁹.

The amorous Sāgarikā is, like Malavika, locked up by the angry queen⁶⁰. A magician then comes from Ujjaini to show off his feats⁶¹. Soon after the place seems to be on flame, and the king rushes in to save Sāgarikā⁶², who was chained inside, and rescues her; but the flames disappear; it was only a feat of the magician! When Sāgarikā is brought out she is recognised to be Ratnāvalī the princess of Ceylon⁶³ and like Mālavikā, Ratnāvalī is at last made over to the king by the queen herself⁶⁴.

(56) RV II p. 56.

(57) Vāsavadattā - āryaputra , satyamevāham sāgarikā /
tvam punah sāgarikotkṣiptā hṛdayaḥ sarvam eva sāgarikāmayam
prekṣase / RV III. p. 75

(58) rājā - devī evampratyakṣadrṣṭa vyalikaḥ kim bravīmi /
tathāpi vijñāpayāmi / (pādayoḥ patati) RV III. p. 76.

(59) kathamakṛtvāiva prasādam gatā devī / RV III. p. 77

(60) Vāsavadattā - kañcanamāle ! etenaiva latāpāśena
baddhvā grhānainam brāhmaṇam /
etāṁ ca durvinitāṁ kanyakāmagrataḥ kuru / RV III. p. 83.

(61) esa khalūjjayinitaḥ sarvasiddhir nāmaindrajalika āgataḥ /
tat prekṣatāmenamāryaputra iti / RV IV. p. 95

(62) RV IV. 16

(63) RV IV : P. 107

(64) āryaputra ! pratichchainām / RV IV p. 112

Thus we find that there is a strong influence of Māl over Harṣa's RV and PD. This has been supported by scholars also⁶⁵.

S. Ray⁶⁶ points out that SVD of Bhasa might have been the source of inspiration for Harṣa's RV. Because, Bhasa's SVD and Pratijñāyugandharāyaṇam deal with the Udayana legend. Hence, Similarity of expressions, technique of plot construction are seen in RV and PD.

(65) Tiwari, R.S., Mahakavi Kalidasa p. 383.

(66) RV Intro : p. 13.

THE STORY OF SVAPNAVĀSAVADATTAM

Udayana on returning from his hunting expedition hears that Vāsavadattā and Yaugandharāyaṇa are burnt in fire of Lāvāṇaka. On the other hand Yaugandharāyaṇa who disguises himself as an ascetic, manages to put Vāsavadattā in the charge of Padmāvatī the sister of Darsaka, representing that she is his sister whose husband has gone abroad⁶⁷. Vāsavadattā thus lives in the company of Padmāvatī under the assumed name of Avantikā. In course of time Udayana marries Padmāvatī. Once Padmāvatī suffers from headache⁶⁸ and it is arranged that she should sleep in the ocean pavillion⁶⁹, where Udayana goes to comfort her. But without finding anybody he sleeps there⁷⁰. Vāsavadattā comes to comfort Padmāvatī and mistakes the king for Padmāvatī and sits besides him⁷¹. The king dreams of Vāsavadattā, and talks with her in his dream.

A messenger arrives from Ujjain with a portrait of Udayana with Vāsavadattā⁷² with congratulations from Mahāsena and his queen on the complete victory of Udayana. Padmāvatī identifies the lady in the picture to be her maid⁷³ whom her brother once left with her. Now Yaugandharāyaṇa appears on the stage and explains the whole plan for acquiring the lost kingdom. Thus the drama comes to a happy conclusion.

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- (67) prositabhartakām icchamy atrabhavatya
 kañcit kalam paritpa lyamanam / SVD I p. 16
- (68) bhartadārika padmāvatī sirśavedanayā duḥkhiteti / SVD V.p 80
- (69) samudragrāhake kila sajayastīrṇā / SVD V. p. 80
- (70) SVD V. 4
- (71) SVD V. p. 92
- (72) esa citraphalaka tava sakasam preṣita /
 etam drṣṭva nirvṛto bhava / SVD VI. p.116.
- (73) ham / atisadrṣi khalviyamāryayāḥ āvantikāyāḥ / SVD VI. p.116

From the above story of SVD of Bhāsa, it is clear that the basic structure of RV and SVD is altogether the same. The basic purpose of the attainment of emperorship by Udayana seems to be through the marriage of a princess. The spread of a false rumour of death of Vāsavadattā is employed to secure the princess for the king.

Even in both the plays we find the similar expression of thought. There are examples.

In Bhāsa's play SVD the king asks Yaugandharāyaṇa as regards to his intention of keeping Vāsavadattā with Padmāvatī⁷⁴. Harṣa in his RV also utilised this method. Udayana wants to know the motif of Yaugandharāyaṇa behind placing Sāgarikā near Vāsavadattā⁷⁵.

In SVD after the marriage of king Udayana with Padmāvatī, Yaugandharāyaṇa meets the king and begs apology for his deed without obtaining the latter's permission⁷⁶. Similarly in RV also Yaugandharāyaṇa asks for pardon⁷⁷. Again taking a whole resume of the work done for the benefit of the king Udayana and the kingdom, Yaugandharāyaṇa has become nervous.

-
- | | | |
|------|---|-----------------------|
| (74) | <u>atha padmāvatyāḥ haste kiṃ nyāsakāranam /</u> | <u>SVD</u> VI. p.126 |
| (75) | <u>atha idam devīhaste kimanucintya sthāpitā /</u> | <u>RV</u> IV. p. 111 |
| (76) | <u>devyāpanayena kṛtāparādhah khalvahaṃ tat</u>
<u>kṣantumarhati svāmī /</u> | <u>SVD</u> VI. p. 124 |
| (77) | <u>deva kṣyamyatām yanmayā anivedya kṛtam /</u> | <u>RV</u> IV. p. 110 |

He says that having thought it beneficial for the king he (Yaugandharāyaṇa) did all that by concealing the queen. His heart is frightened by thinking what the king would say even after the success of his undertaking⁷⁸. Even the same kind of expression is seen in RV. Yaugandharāyaṇa says that in that mission for the prosperity of Udayana, fortune has favoured him. It is true that there can be no iota of doubt for the success of the king. Yet the minister himself is very afraid of the king because of his action done on his own accord⁷⁹.

Thus prof. Ray considers that Bhāsa's SVD and the Māl of Kālidāsa must have been the source of inspiration for RV. Even by seeing such similarity Rājasekhara in Kavyamīmāṃsā says :

āḍau bhāsenā racitā nāṭikā priyadasikā /
tasya ratnāvalīm nūnam ratnamāleṇa rājate //

So Rājasekhara feels that Bhāsa might have written PD and RV also. There are other similarities regarding the plot construction between Māl and RV. In both the plays the heroine namely Mālavikā and Ratnāvalī are subjected to the envy of the chief queen, and finally are released and married with their approval.

(78) SVD VI.15

(79) RV IV.20

Thus, there was some need for the dramatist Harṣa to search for any earlier source of information for presenting the story of RV as the dramatist wanted to take up a traditional popular hero. The hero meets the heroine on some occasion and finally tries to get married. This pattern of meeting is set forth by poets like Kālidāsa earlier. Afterwards, Harṣa with all the actions and reactions of love and jealousy of the queen Vāsavadattā unites the heroine with the hero Udayana. This kind of trick is resorted to in the earlier dramas and the folktales of Brhatkathā and KSS. The character of the wizard conjurer-through whose magical spell the whole royal assembly is hypnotised-dominates the crucial moment of dramatic action. The magician brings the union of the hero and the heroine at the end of the play. Of course such introduction of magician is seen in the character of Vidyēśwara in Daśakumāracaritam of Dandin and Bhairavananda in Rājasekhara's Karpūramañjarī.

INNOVATIONS IN RATNĀVALĪ

RV, a drama of four acts depicts the secret love scenes of king Udayana with Sagarika, an attendant of queen Vāsavadattā. Private intrigues are arranged by Vidūṣaka and Susāṃgatā, but are discovered by the queen finally. ✓/

It is possible to say that the dramatist modifies the main outlines of traditional story. The introduction of character of the magician creating a hypnotic effect on the royal personages is totally an invention of the dramatist.

Harṣa has created all the incidents of entirely domestic nature which are of purely novel nature⁸⁰. His experiment with the feminine characters is interesting. Harṣa transforms passionate love into a joy of pleasant conjugal life. The introduction of myna bird is worth seeing. Vidūṣaka's help to the king to gain Ratnāvalī, the magician's trick to release the imprisoned heroine etc. are all inventions of the poet. The dramatist handles the changes in theme with great skill. As a result of which he is able to maintain the interest of the audience throughout the play.

THEME OF NĀGĀNANDA

The Nāg describes in five acts the extraordinary act of self-sacrifice by Jīmūtavāhana.

Jīmūtavāhana falls in love with Malayavatī, the daughter of siddhas, and vice-versa. Finally their marriage takes place. Jīmūtavāhana goes to western ghats and finds a heap of bones of nāgas who are reported to have been killed by Garuḍa. He finds a serpent Śāṁkhacūḍa departing from his weeping mother and preparing himself for the food of Garuḍa. Jīmūtavāhana manages to offer himself in place of Śāṁkhacūḍa. The relatives of Jīmūtavāhana including his old parents and wife run to Garuḍa to save him. Garuḍa discovers the mistake and is horrified. Jīmūtavāhana instructs Garuḍa not to devour any serpent in future and dies.

(80) Macdonell, SL.

Goddess Gaurī then comes to the scene and brings him back to life being pleased with the generous act of self sacrifice. As regards to the joy of his lamenting parents, the serpents who were dead also are revived again by the shower of ambrosia. Then Garuḍa takes a vow not to eat serpents in future. Thus the play comes to an end.

SOURCES OF NĀGĀNANDA

Brhatkathā, Pañcatantra, Brhatkathāmañjarī and KSS contain a marvellous collection of fables and fairy tales. The serpents play an important part in these stories. Though in the prastāvanā the story of Nāg is mentioned as Vidyadhara Jātaka and as it is not available to us now, nothing can be said about this point. Nāgānanda “describes a theme whose original story is related in the KSS (Tarāṅga . xxii). Jīmutavāhana, a prince of the Vidyādhara, filled with the sentiments of universal love, relinquishes his kingdom in order to serve his parents in the dense forest. In the Malaya mountain he falls in love with the daughter of Gāndharva king; and gets married. Fresh from the wedding, he hears that the king of serpents has made peace with Garuḍa and has agreed to send a snake as his food every day. The heart of the prince is moved with compassion. He resolves to save the life of that day’s victim by any means. Garuḍa finds out that by mistake he has harmed the disguised prince and overpowered with grief learns that abstinence from cruelty is the highest virtue on earth. The play ends with the appearance of the Goddess Gaurī, who revives the prince’s life.”

The hereditary feud between Garuḍa and the serpents has found a very eloquent expression in the fairy tale of Jīmutavāhana. He sacrifices himself to save an unfortunate serpent from the giant-bird. The numerous versions of this legend in Sanskrit literature testify to its great popularity. KSS narrates this story twice. Br̥hatkathāmañjarī too refers to this story. This legend finds a place in the Vetālapañcaviṃśati. Nāg expresses the happy theme of the nāgas being freed from the danger of Garuḍa owing to the hero's self-sacrifice.

STORY IN BR̥HATKATHĀMAÑJARĪ

Jīmutavāhana is the son of Kanakavatī and Jīmutaketu, the king of Kāñcanapurī situated in the lofty mountain of Himagiri. Jīmutavāhana denounced his kingdom and went to serve his parents in a forest. Once when he was wandering in Makaranda garden along with Madhukara his friend, he saw the princess Malayavatī. Both of them loved each other. Due to the grace of Goddess Gauri, Malayavatī married Jīmutavāhana.

Once when Jīmūtavāhana was roaming near seashore, he found a mountain of bones. He asked Mitrāvasu about this heap of bones. Mitrāvasu reported that these are left-out bones of snakes eaten by Garuḍa. By this time Jīmūtavāhana heard an old women crying for her son Saṁkhacūḍa who would be killed by Garuḍa. Jīmūtavāhana decides to offer his life in place of Saṁkhacūḍa. Before the arrival of Garuḍa he covered himself with red garments. Garuḍa, while devouring him, a cūḍāmaṇi fell on the lap of Malayavatī. Later on all knew it and went to vadhyasīlā. Saṁkhacūḍa made himself responsible for such unwanted incident. In the mean time Jīmūtavāhana expired. Through the grace of Goddess Gaurī Jīmūtavāhana regained his life. Garuḍa took the vow that he would not kill any snake in future.

JĪMŪTAVĀHANA STORY IN KATHĀSARITSĀGARA

KSS of Somadeva has described the story of Jīmūtavāhana in the following way.

There is a city called Kanchanapura on the top of Himalayas where Jīmūtakeṭu, the lord of Vidyādhara ruled. Through the grace of kalpavṛkṣa he is blessed with a son called Jīmūtavāhana. The young Jīmūtavāhana worshiped his parents with care and devotion. Reluctant to rule the kingdom Jīmūtavāhana goes away to serve the parents in Malaya mountain. There Jīmūtavāhana becomes a friend of Mitrāvasu, the son of Viśvāvasu.

Once Jīmūtavāhana comes to Gaurī temple where he meets a beautiful damsel Malayavatī. The maid of Malayavatī comes to know of Jīmūtavāhana through the sages. Jīmūtavāhana puts a garland around the neck of Malayavatī. Thus their secret marriage takes place. There after they went away in their respective way. Long time passed. Unable to bear the separation Malayavatī goes to the temple of Gaurī and thinks up committing suicide. Coincidentally Jīmūtavāhana reaches there and rescued her. Latter on their marriage takes place with the consent of their parents.

Once Jīmūtavāhana and Mitrāvasu find a mountain of bones near the seashore. Mitrāvasu tells the Garuḍa episode, and leaves the place. Jīmūtavāhana hears an old mother weeping for her son Saṁkhaśūda's imminent death. Jīmūtavāhana decides to offer himself in the guise of Saṁkhaśūda. Garuḍa takes Jīmūtavāhana to Malayacala and eats there. The gem from his head falls near Malayavatī. So all the relatives of Jīmūtavāhana and Saṁkhaśūda reach to save him. Garuḍa realises his mistake and feels sad. Goddess Gaurī appears and sprinkles nectar on Jīmūtavāhana. So the hero comes to life again and Goddess Gaurī gives him blessing to enjoy life as a cakravartin till the end of kalpas. Jīmūtavāhana requests Garuḍa not to kill any serpent in future.

Thus the story comes to an end in KSS⁸¹.

(81) KSS Taranga - xxii

INNOVATIONS IN NĀGĀNANDA

After undertaking a detailed study of the story of Nāg in *Brhatkathāmañjarī* and KSS one can say that Harṣa had the knowledge of *Brhatkathā*. Even then there are certain innovations made by the poet regarding the subject matter of Nāg. They may be discussed below:

1. Jīmūtavāhana renounces the *kalpavṛkṣa* for the benefit of the people. Jīmūtavāhana being devoid of divine *kalpa* tree, the enemies may overpower him. This is the fear for Jīmūtavāhana. So he leaves the country along with the parents and goes to Malaya mountain. This is the original story.

But in the drama we see that as the parents go away to forest, their son Jīmūtavāhana left the rich kingdom for serving them. By such change, the poet has shown Jīmūtavāhana's high regards for his parents and has given an idealistic flavour to his character⁸².

2. In the original story, the hero goes to the Gaurī temple. He sees Malayavatī there and falls in love. He comes to know the personal history of the heroine and the heroine also gets the knowledge of the hero. But in the drama of Harṣa, in the Gaurī temple the meeting of Malayavatī, with the hero is interrupted by the entrance⁸³ of sage Sandilya by name. So Jīmūtavāhana is not able to know the name of the heroine.

(82) *aho asya gurajanasusrusanurāgaḥ* /

Nāg I. p. 13

As a result of this, the denial of marriage of Malayavati⁸⁴ in the IIrd act and heroine's committing of suicide out of despair occur⁸⁵. This is certainly a novel idea of the dramatist.

3. In the original story Malayavati is sent for by her mother. But in the drama one kulapati Kausika by name sends for Malayavati⁸⁶.

4. In the story of Brhatkathamanjari, when Malayavati wanted to commit suicide by strangulating herself with the help of her upper garment (uttariya) then a voice from the sky assures her by saying her husband to become cakravartin one day. So Bhagavati Gauri could save her.

But, in the drama of Harṣa the hero himself reaches the spot and saves the heroine⁸⁷. This kind of contact of hero and heroine adds charm and novelty for the portrayal of the sentiment of love.

5. In the original story we do not find the names of vita and ceti. So the hāsyarasa⁸⁸ in the IIIrd act of Nāg is surely from the original pen of Harṣa. Through the character of Mitrāvasu Harṣa has tried to reveal the significance of nonviolence and benevolence.

(83) Ibid., I. p. 36

(84) kintu na śākyate cittamanyataḥ
pravṛttamanyataḥ pravartayitum /
tato nāham enām pratigrahitum utsahe / Nāg. II. p. 63

(85) tadihaivaśokaḥ padape naya timuktaḥ tatāyā
udbadhyatmānam vyāpadayisyāmi / Nāg. II. p. 64

(86) tapasaḥ - ajñāpito'smi kulapatinā kausikena..... /
tad enām ahuyā gaccha iti / Nāg I. p. 36

(87) kaṇṭhe haraḥ tatayogyen yena pasastvayarpitaḥ
gr̥hitaḥ sāparadhō'yaṁ katham te mucyate karaḥ // Nāg. II. 12.

(88) Nāg III. p. 72-80.

6. In the original story the crest-jewel of the hero falls on the lap of Malayavati and Jīmūtakeṭu could know the existence of his son by his power of penance.

But in the drama of Harṣa we find the cūḍāmani falling near the leg of Jīmūtakeṭu⁸⁹. By doing this the poet has shown the love and respect that Jīmūtavāhana possesses for the parents⁹⁰.

7. In the original story only Malayavati tries to commit suicide. But in the drama of Harṣa all, i.e. the parents, Malayavati and Śaṁkhaśūda are all ready to commit suicide as none of them want to live any more as Jīmūtavāhana is dead and gone⁹¹.

8. In the original story Garuḍa does not repent after giving up eating of the snakes. But in the drama Garuḍa takes the vow of not eating the snakes further and at the same time repents for his past misdeeds. For the sake of wiping out the ignominy Garuḍa showers nectar from the Indraloka by which all serpents come back to life⁹².

(89) Jīmūtakeṭu - katham caranayoreva patitam /
aye katham lagnasarasamāmsa kesāscūḍāmaṇiḥ /
kasya punarayam syāt / Nāg V. p. 135.

(90) cūḍāmaṇim caranayora mama patayatā tvayā /
lokantaragatenāpi nojjhito vinayakramah // Nāg V. 12

(91) Nāg V. 143-145.

(92) Jīmūtavāhanam pratyujjivayitumetaṁ
ścaṭisēsānurāgapatin samupajāta pasācattāpena
paksipatinā devalokād iyamamṛtavrṣṭiḥ patitā / Nāg V. 171-172

9. In the original source there is no mention of " bridge groom "
10. Again in the original story puṣpamālā is given to the hero , whereas in Harṣa's Nāg the maid only welcomes Jīmūtavāhana.
11. In the original story there is no mention of drawing a portrait.
12. We don't get the reference to the marriage of Jīmūtavāhana through Mitrāvasu in the original story; where as we find it in the play Nāg.
13. The episode relating to Kadru and Vinata does not occur here in the drama.
14. The war of Mātāṅga as seen in 3rd act of Nāg does not occur in the original story.
15. In the original story the father of Jīmūtavāhana could know the misfortune of his son by heavenly powers.

But such incident is not seen in the play. Saṁkhaśūda speaks before them about the incident⁹³. It seems quite a natural development of the play.

There may be three reasons of such innovations of Harṣa.

1. For the attainment of real rasa the poet has tried to avoid the undramatic segments.
2. The udāṭṭa character of Jīmūtavāhana is shown.
3. The unnatural elements of Jīmūtakeśu has not been shown. Thereby the drama seems to be more natural.

(93) Nāg V. 11

A COMPARATIVE STUDY OF HARṢA'S PLAYS

At the outset we must make it clear that the plays of Harṣa like other plays must be judged not by modern standards but by those which were prevalent in his days.

Harṣa is credited with the authorship of three Sanskrit plays PD, RV and Nāg. There is a gradual improvement in the craftsmanship of the plays. They are more or less similar with regard to the use of words, uniformity of meaning and modality of expression.

The two plays namely PD and RV deal with the story of love with the popular hero Vatsarāja Udayana. They are different from each other in the sense that they have different heroines and so the plays are named differently.

PD and RV are connected to each other from the view point of subject matter and form. These two are nāṭikās in four acts having a common hero i.e. Udayana and a common theme. A comparative study of the two dramas indicate that RV is an improved version of PD. RV has a better polished language style which shows the gradual development of the author's dramatic skill and literary talent. In PD the introduction of garbhanātaka is the original idea of Harṣa. Likewise in RV the scene relating to the magician is highly original. The garments of queen Vāsavadattā seem highly impressive by which even Sāgarikā could be dressed as Vāsavadattā. However, in both the dramas certain similarities can be well marked.

1. In both PD and RV, the king has rendered some help for his wife. In PD, the king saved the heroin from the biting of the bees⁹⁴ and saved her from the influence of poison⁹⁵. On the other hand in RV, the king saved Sāgarikā from committing suicide⁹⁶.

Both the plays are based on the famous Udayana and Vāsavadattā story.

2. In both the plays the course of the treatment of the theme is same. The queen, feeling jealousy of the charming beauty of the younger heroine⁹⁷, the secret union of both the hero and heroine, revelation of the conspiracy, the imprisonment of the heroine, the arrangement of the marriage of hero with the heroine etc. are the same.

(94) PD II. 8

(95) āryaputra, distyā pratyujjivitā me bhagini PD IV p. 56.

(96) RV III 16

(97) a. āraṇyike tvam katham na jānāsi / idanīm te śikṣayāmi / PD III p. 43.

b. yasyaiva darsanapathāt prayatnena rakṣyate tasyaiva
dr̥stigocare patitā bhavet /

RV I. p.21

3. In both the plays heroines are princesses. Both suffer in the same manner. Finally both have taken the help from Vāsavadattā. Both have stayed as the maid servants near Vāsavadattā. No body could recognise even the real identity of the heroines till the end of the plot. At last Vāsavadattā feels herself ashamed for the ill-treatment and jealousy that she showed the heroines. Vāsavadattā becomes an elder sister⁹⁸ for them. Finally she also arranges the marriage.

4. In both the plays śṛṅgāra is the chief rasa.

5. In both the plays the hero is of dhīralalita type.

6. In both the plays the hero has the attitude of a bee. He forgets almost the old beloved and is even ready to be scolded by the queen.

7. In both the plays the heroines have been betrothed to Udayana by their fathers⁹⁹. But the hero, Udayana is unaware of this fact.

8. In both the plays the heroines have tried to attract the hero by their beauty. The hero has tried to talk with them secretly.

(98)a. PD IV. p. 58

b. RV IV. p. 112

99)a. ayam khalu sa mahārājo yasyāham tātēna dattā /

PD II. p. 20

b. kathamayam sa rājā udayano yasyāham tātēna dattā /

RV I p. 27.

9. In both the plays the jester has helped for the union of hero and the heroine.
10. In both the plays the heroines have been imprisoned by the chief queen.
11. In both the plays there is less novelty of execution and treatment.
12. In both the plays there is an atmosphere of erotic sentiments.
13. From the view point of dramatic presentation where PD fails to convey a definite message, RV successfully does it.

From the point of view of subject matter, the plot construction of RV is more interesting than that of PD. The place of the plot is natural. In the IVth. act the appearance of the magician in RV is certainly appealing.

Likewise in the second act, the sārikā goes away from the cage and tells the secrete story of Sāgarikā before the king and the king hears the story with deep interst. Likewise the change of dress materials between Vāsavadattā and Sāgarikā seem extremely important.

Thus there is a pefect resesemblance between the episodes of PD and RV. Both the heroines belong to the royal families by birth. Both remain in disguise till the discovery of their identity. Both devote their ^aerdest service to their respective queens in form of ~~for~~ maids. Vidūṣaka is very helpful to his king Udayana. Both of such characters are

close friends to their kings and both accomplish the union of their lords with their beloved. The incident of imprisonment is common to both. The friend of heroine Susaṃgata help them both and bring about their happy union with the lovers. The hero's are completely under the control of their queens and they have to seek permission for union with their beloved. In both the plays love affair ends in happy wed lock. And in both, after the recognition of the heroines as princess, the lovers gain consent of the chief queens for their happy union.

In both the dramas we find the common statement regarding the authorship of Harsa¹⁰⁰. Thus the introduction of these dramas by the stage directions is the same. Even at the end the same concluding stanza i.e. Bharata vākyaṃ occurs in both PD and RV.

Now let us find out the relation between Nāg and RV. Following are some of the illustrations which display the homogeneity in ideas and paraphrasings.

Sūtradhāras introduce both the plays to the audience in identical fashion¹⁰¹.

(100) Śrīharṣo nīpūṇaḥ kavīḥ / prastāvanā of PD and RV

(101) prastāvanā of RV and Nāg.

1. In the first act of RV, the king Udayana describes the happiness in the celebration of spring season. The king says that the enemies of the kingdom are warded off¹⁰². There are no troubles for the subjects¹⁰³. The people are living happily¹⁰⁴.

On the other hand Nāg has a similar description. The hero Jīmūtavāhana says that the subjects in the kingdom are following the righteous path¹⁰⁵ with the full security¹⁰⁶ are happy now¹⁰⁷.

2. In RV, we find Sāgarikā suffering from the pangs of separation. She enters the banana bower with a picture board, a brush and a paint box. She scolds the cupid for striking women¹⁰⁸.

On the other hand in Nāg we find the heroine Malayavati suffering from the pangs of separation; and scolds the cupid by saying that oh cupid ! one who is the divine warrior of blossom-weapons - why should he strike a woman ? So he should feel ashamed¹⁰⁹.

- | | |
|---|----------------------|
| (102) <u>rājyaṃ nirjitasatṛṇ</u> | <u>RV</u> I. 9 |
| (103) <u>prasaṃmitā śeṣopasargāḥ</u> | <u>Ibid.</u> , I. 9 |
| (104) <u>samyak pālana-lālitaḥ ...prajāḥ</u> / | <u>Ibid.</u> , I. 9. |
| (105) <u>nyāye vartmani yojitā prakṛtayah</u> / | <u>Nāg</u> I.8. |
| (106) <u>rāje ca raksā kṛtā</u> / | <u>Ibid.</u> , I. 8 |
| (107) <u>santaḥ sukham sthāpitāḥ</u> / | <u>Ibid.</u> , I. 8 |
| (108) <u>bhagavan kusumāyudha ! nirjitasakalasurāsuraḥ bhūtvā</u>
<u>strījanam pradaran katham na lajjase</u> / | <u>RV</u> II. p. 31. |
| (109) <u>bhagavan kusumāyudha, yena tvam rūpasobhayā nirjito'si</u>
<u>tsya tvayā na kimapi kṛtam</u> / <u>mama punaranaparāddhāyā</u>
<u>apy avaleti kṛtvā praharan na lajjase</u> / | <u>Nāg</u> II p. 45 |

3. In RV Sāgarikā gets tormented in love¹¹⁰ and requests Susaṃgatā to help. Sāgarikā is described to have been suffering.

On the other hand in Nāg we find a similar expression being expressed by the heroine Malayavatī. She says that her torture agonises her all the more¹¹¹.

In RV when the king sees the photograph of a maid in the picture board the jester alerts the king about the approach of Susaṃgatā. He advises the king to conceal it¹¹².

On the other hand in Nāg we find a similar incident and a similar citation. In Nāg also the jester requests to cover up the picture of the lady by the plantain leaf¹¹³ or else it would be seen by Mitrāvasu.

4. Again in RV towards the end of the drama also Vśavadattā reveals the secrecy of Ratnāvalī. She acted very badly towards her and for this the queen made Yaugandharāyaṇa as responsible¹¹⁴.

-
- | | |
|---|----------------|
| (110) sakhi ato'pi me adhikatarāṃ santāpo bādhate / | RV II. p. 34 |
| (111) sakhi, ato'pi santāpo'dhikatarāṃ bādhate / | Nag II. p. 48 |
| (112) bho vayasya ! pracchādaya etaṃ citraphalakam / | RV II p. 51 |
| (113) bho vayasya, pracchādaya anena kadālīpatreṇemāṃ
citragatāṃ kanyakāṃ / | Nag. II. p. 61 |
| (114) ārayaputra ! amātya yaugandharāyaṇena etāvantam
khalu kālam durjanīkṛtāsmi / | RV IV p. 109. |

Similar type of expression can be seen in *Nāg* also. When the hero shows the portrait of Malayavatī to the heroine and all of there is - the jester, the ceti, hero and heroine saw it. The heroine made a sarcastic remark saying that the picture has made her wicked by showing herself painted on the stone slab¹¹⁵.

5. In *RV* the king waits for Sāgarikā who will be coming being dressed as the queen. The king says that it is very peculiar to fall in love with a new lady. The lady does not cast a full glance on lover's face¹¹⁶.

Similarly in *Nāg* also Harṣa describes the happiness of the hero Jīmūtavāhana over his marriage with Malayavatī. So Jīmūtavāhana states that Malayavatī makes her face downwards when gazed at, shivers when embraced by force, wishes to go away at the departure of her friends¹¹⁷.

(115) hañje ! durjanīkṛtāsmi anena mām citragatām darsayatā / *Nāg* II. p. 69.

(116) pranayavisādām dr̥ṣṭīm vaktre dadāti na śaṅkitā / *RV* III - 9.

(117) *Nāg* III. 4.

6. In RV the king wanted to rescue the queen Vāsavadattā committing suicide, But fortunately he found her to be none else than Sāgarikā. So the king released her and he becomes very happy¹¹⁸.

On the other hand in Nāg we find that when Jīmūtavāhana died Malayavatī implored Goddess Gaurī for help. Gaurī sprinkled water from the pot and Jīmūtavāhana is served back to life. Thus all became happy because an impossible incident has become possible. Jīmūtaketu likes it to be a shower from the sky having no cloud¹¹⁹.

Thus we find many similarities in expression and ideas between RV and Nāg.

Now let us find out the relationship between Nāg and PD.

1. In Nāg we find that prologue wherein Sūtradhara informs the audience that in this festival of Indra, he has been asked by the assembly of the feudatory kings to stage Nāg¹²⁰.

Similarly in PD also the sūtradhara says that in the spring festival he has been asked by the king to announce to all the kings present in the stage regarding the presentation of a new nāṭikā composed by ŚrīHarṣa. That has been heard by hear say but has never been staged¹²¹.

(118) sakhe, iyamanabhṛā vṛstih /

RV III. p.80

(119) aye ! kathamanabhṛā vṛstih /

Nāg V. p. 171.

(120) prastāvanā of Nāg I. p. 5

(121) prastāvanā of PD I. p. 2.3

2. Again in Nāg we get a verse in praise of Harṣa that "Harṣa is a shrewd poet, the audience have a sense of appreciating the merits, the exploits of Bodhisattva is attractive and we are skilled in acting". Each of these factors can be the source of aspired result. All the merits have risen together due to the dawn of good fortune.

Śrīharṣo nipuṇaḥ kaviḥ pariṣad apy eṣa guṇagrāhī
loke hāri ca bodhisattvacaritaṁ nāṭye ca dakṣaḥ vāyam /
vastvekaikamapīha vāñcchitaphala prāpteh padam kim punar
madbhāgyopacayādayam samuditaḥ sarvo guṇānām gaṇaḥ // ¹²²

Same in the expression in PD with a slight variation.

Śrīharṣo nipuṇaḥ kaviḥ pariṣad apy eṣa guṇagrāhī
loke hāri ca vatsrājacaritaṁ nāṭye ca dakṣaḥ vāyam /
vastvekaikamapīha vāñcchitaphala prāpteh padam kim punar
madbhāgyopacayādayam samuditaḥ sarvo guṇānām gaṇaḥ // ¹²³

In Nāg Jīmūtavāhana enjoys the song of Malayavati¹²⁴. The king is pleased with charming song in PD and the play of lute by Āraṇyikā¹²⁵.

(122) Nāg I. 3

(123) PD I. 3

(124) Nāg I. 15

(125) PD III. 10

4. In Nāg Malayavatī was praying to Goddess Gaurī. The jester suggests to Jīmūtavāhana to see the lady. Jīmūtavāhana accepts the suggestion and does not consider it to be a fault to see girls who have faultless appearance¹²⁶.

Similarly in PD also when the ceti was discussing about the marriageable age of the daughter of Vīndhyaketu, the king overhears it. He justifies his action with the remark with that to look at a maiden is not sinful¹²⁷.

5. In Nāg the king says to Vīdūṣaka about the time. He says that sun has come above the sky¹²⁸.

Similarly in PD we get a kind of reference of similar meaning¹²⁹.

6. In Nāg the maid servant requests the heroine Malayavatī to stop playing the lute. She feels that Malayavatī must have become tired of playing the lute. She says “oh princess why don’t you feel pain in your fingers as you have been playing the lute for a pretty long period”¹³⁰.

Similarly in the IIIrd. act of PD Āraṇyikā says to Kañcanamālā that having played lute for for a long time she has become exhausted¹³¹.

(126) nirḍoṣadarśanā kanyakāḥ bhavanti / Nāg I. p 28

(127) vayasya ! nirḍoṣadarśanā kanyakā khalviyam / PD II. 18

(128) madhymadhyāste nabhastalasya bhagavān sahasradīdhitih / Nāg I p.40

(129) astamayābhilasi bhagavān sahasrarasmiḥ / PD I. p.22

(130) bhartrdārike ciram khalu vādayantyāḥ kuto na
parisramo grahastayoh / Nāg I P. 27

(131) circam khalu mama vādayantyāḥ parisramo jātaḥ / PD III P.39

7. In Nāg the servant feels the approach of some one in the candanalatagrha and says to Malayavati that a sound of foot steps is being heard¹³².

Similarly in PD also we find that Manōramā feels the existence of some person in banana bower. So she says to Āryanikā that a sound like that of a foot step is heard¹³³.

8. In Nāg we get a reference of the statement of a maid regarding the love - lorn condition of Malayavati. She compares her excessive heat to that of the autumnal sun¹³⁴.

On the other hand PD has a similar way of expression. Āryanikā reports her condition as if her limbs which are all the more tormented by autumnal heat, do not give up their heat even now¹³⁵.

9. In Nāg a maid gives the news to Malayavati that she has been accepted by the parents of Jīmūtavāhana. On hearing this the jester has become very happy. So he says oh, what a grand joy ! The wishes of his dear friend are fulfilled¹³⁶.

(132) bhartṛdārike pada śabda iva / Nāg II p.53.

(133) pada śabda iva śrūyate / PD III p.27

(134) śaradātapa janita iva me santāpo / Nāg II p. 42

(135) adhikam khalu śaradātapena sanītapāny adyāpi
na me ngāni samtapam muñcanti / PD III p. 26

(136) hihi bhoh ! sampurnā manorathāh..... / Nāg II. p. 70

On the other hand in PD also when the wicked bees tormented Āraṇyikā, she shouted for help. There the jester sees the right opportunity for the king to enter. So he says “oh king your wishes are fulfilled”¹³⁷.

Similarly in Nāg also we found that similar expression. Vidūṣaka notes that the wishes of his friend are fulfilled¹³⁸.

10. In Nāg there is a reference of taking bath in a pond. The jester says that he will bath himself in the pond¹³⁹.

On the otherhand in PD also there is a reference of taking bath in a pond. The jester says that he will bath in the pond attached to the shower house¹⁴⁰.

11. Again in Nāg the chamberlain broods over his condition and says that by supervising the state of affairs of harem, ladies and every step guarding against stumbling through the help of a stick in old age, he imitates the conduct of the king who framing law inside town guards them against their violation by the policy of inflicting punishment¹⁴¹.

(137) bho vayasya pūrṇā ste manorathāḥ /

PD II p. 19

(138) Nāg III p. 74

(139) tad yāvat aham api..... iha dīrghikāyām snāsyāmi / Nāg III p. 82

(140) tad yāvad dhārāgrhodyānadīrghikāyām snātvā..... /

(141) Nāg IV 1.

To sum up of all the three plays we see that RV has common features regarding outlook, construction of the plot and style etc. with PD. Both of Harsa's plays deal with the love sport of Udayana. Both bear the description of harem life and the feudal court of that period. It seems as if one play is completely remodelled over the other. Thus, it creates an impression that there is something lacking in the poet. The concept of love triangle is aptly used by the poet. Queen Vāsavadattā loves the king but the king loves someone else. This makes us remember the verse given by Bhartṛhari¹⁴³.

In both the plays the heroine gets married to the king by the help of chief queen. Initially both the heroines fall in love with the king at first sight. In the midst of the drama also, they try to commit suicide with a broken heart. Of course, they have different plans of committing suicide. In the RV, Sāgarikā does it by means of strangulating herself, but in PD, the heroine Āraṇyikā takes the recourse of poison. In Nāg we also get it. But finally both are rescued by their respective lover i.e. King.

(142) PD III 3.

(143) yām cintayāmi satatam mayi sām viraktā
sām py anyā micchati janam sa jano'nyasaktaḥ / Nītisātaka 2

In banana bower of RV the heroine is tormented by the ardent love for the hero and in Nāg also she suffers in the sandal bower. Even in PD also the heroine suffers.

The chamberlain Vinayavasū announces the missing of the heroine in the prastāvanā of PD. The heroine is saved afterwards. Such scenes are effectively linked till the climax of the play. In all these plays the chief characters are introduced in time and their identity is revealed at the end. The interlude of the IIIrd. act of RV has a parallel scene in IIIrd act of PD. Even the description of war is common to both PD and RV.

Besides these there are many other resemblances in all the plays of Harsa. The painting of the image, the confession of love, occasions leading for suicide, tricks found out for mutual understanding between the vidūṣaka and the friends of the heroine, description of the royal households and sun etc. are common to three plays. /✓

Thus from the above discussion it is clear that Harṣa's authorship for the plays is indisputable. These plays bear the testimony of the poet's insight into the working of human nature and understanding of delicate sentiments with psychological insight into the activities of various characters.

CHAPTER-III

HARṢA'S PLAYS

A DRAMATURGICAL PERSPECTIVE

APPLICATION OF SANDHIS AND SANDHYANGAS

PRIYADARŚIKĀ

**TIME ANALYSIS
SCENE OF ACTION
PLOT ANALYSIS**

RATNĀVALĪ

**TIME ANALYSIS
SCENE OF ACTION
PLOT ANALYSIS**

NĀGĀNANDA

**TIME ANALYSIS
SCENE OF ACTION
PLOT ANALYSIS**

STAGE WORTHINESS OF HARṢA'S PLAYS

Sandhi

Sanskrit drama aims at giving pleasure (ānanda) to the people of diverse state . Kālidāsa acknowledges this fact by saying nāṭyaṁ bhinnarūcer janasya bahudhāpy ekam samārāadhanam / Māl .I 4

Bharata also says in Nāṭyaśāstra-

duḥkhārttānām śramārthnām śokārttānām tapasvinām /
vis'rāmajananaṁ kāle nāṭyam etad bhaviṣyati // G.O.S. Ns I.114

A dramatist tries to capture the interest and the anxiety of the audience, by plot construction, portrayal of the heroes, heroines and other characters and the judicious creation of plots for their actions. He selects a particular theme, adds spices to it in the form of a subsidiary and ancillary plots, develops the theme through various stages and brings it to the ultimate denouement, the audience goes through the emotion of expectation, doubt, anxiety, conflict, despair and ultimately attains supreme pleasure.

The problem before the dramatist is how to sustain the interest throughout the development of the plot. The rhetoricians prescribe the various sandhis and sandhyangas to solve these problems. Sandhis and sandhyangas are nothing but various techniques of fusion of main and minor plots and their detailed study is a must for the proper understanding of the techniques of dramatic representation.

Dhananjaya speaks of five stages of dramatic plot construction¹. They are,

1. Ārambha (Beginning)
2. Prayatna (Effort)
3. Prāptyāśā (Prospect of success)
4. Niyatāpti (Certainty of success)
5. Phalāgama (Attainment of Result)

These are called the five stages in the developement of the action. Ārambha is the beginning to attain the end² aimed at by the hero. Yatna is the effort put in to

1. avasthā pañca kāryasya prārabdhasya phalārthibhiḥ /
ārambhayatnaprāptyāśā niyatāptiphalāgamah // DR. I. 19
2. i) autsukyamātramārambhaḥ
phalalābhāya bhūyase / Ibid. I. 20
- ii) bhaved ārambha autsukyaṁ
yanmukhya phalasiddhaye / SD VI. 71

achieve the end ³ Prāptyāśā is the possibility of obtaining success overcoming the obstacles in the way ⁴ Niyatāpti is the certainty of attainment, overcoming obstacles ⁵ Phalāgama is the real attainment of the final object of desire. ⁶

These five avasthās occur in the order in which they are enumerated ⁷. It is reasonable that on the part of the hero the accomplishment of goal is conceived in the beginning of the dramatic plot, indicate basically the mental states of the hero ⁸. These mental states lead to appropriate action.

All such five avasthās represent a subjective analysis of the development of the main plot.

-
3. prayatnastu tad aprāptau
vyāpāro' titvarānvitah / DR. I. 20
 4. upāyāpāyasaṅkābhyaṁ
prāptyāśā prāptisaṁbhavaḥ / Ibid., I. 21
 5. apāyābhāvataḥ prāptir niyatāptistu niścītā / SD VI. 73
 6. sā'vasthā phalayogaḥ syād yaḥ samagraphalodayaḥ / Ibid. VI. 73
 7. prekṣāpūrvakārīnāṁ hi prathamamārambhastataḥ prayatnastataḥ
sambhāvanā tato niścayastataḥ phalapraṁptirityayameva kramah / ND p.49
 - ii) sarvasyaiva hi kāryasya prārabdhasya phalārthibhiḥ /
eta stvanukrameṇaiva pañcāvasthā bhavānti hi // NS . xix. 14
 8. netur mukhyaphalam prāti bijādyupāyān prayokturavasthāḥ
pradhānavṛttāviṣaye kāyavānmanasām vyāpārāḥ / ND p.49

ĀRAMBHA: In RV Yaugandharayana plans to unite the king Udayana with Sagarika . So it is the ārambha avasthā⁹. Similarly in PD also kañcukī says that he has taken the responsibility to unite Aranyika with Udayana ¹⁰. This is ārambha avasthā in PD. In Nāg Jīmūtavāhana's accidental meeting with Malayavati in Gaurī temple may be called as ārambha avasthā

PRAYATNA: In RV when Sāgarikā says - hr̥daya prasīda prasīda kim anenāyāsamātraphalena durlabhajanaprārthanānubandhena / ¹¹.

Here we find prayatnāvasthā. Similarly in PD there is prayatnāvasthā in third act. In Nāg it starts in the first act with vidūṣaka's remark- 'bho vayasya, avasaraḥ khalu eṣo smākaṁ devi darśanāya / tad ehi upasarpāvah' / ¹².

-
9. prārambhē smin svamino vṛddhihetau
daivenettham dattahastāvalambe /
siddher bhrāntir nāsti satyam tathāpi
svecchācārī bhīta evāsmi bhartuḥ // RV I.7
10. yena sāpi rājaputrī yathākathancidenām
vatsarājayopaniya svāminamaṇṇam kariṣyām iti
devasya dr̥dhavarmanah mitrabhāvānvitasyai
vātavikasya nr̥pater vindhyaketor gr̥he
sthāpitā / PD.I. p.4
11. RV II. p.30
12. Nāg I.p. 32

NIYATĀPTI : Niyatāpti is seen in the fourth act in RV and PD . However in Nāg it is seen in the second act wherein the marriage proposal of Malayavatī gets approval from the parents of Jīmūtavāhana. bhartṛdārike, diṣṭyā vardhase / pratistā^h khalu bhartr̥ Jīmūtavāhanasya gurubhiḥ / ¹³.

PRĀPTYĀSĀ : In the beginning of the third act of RV there is prāptyāsā and it continues till the end of the act. Similarly in PD there is prāptyās'ā in third act. In Nāg prāptyās'ā is seen in the second act. Hearing the lovelorn condition of Jīmūtavāhana, Malayavatī hopes that her prayer for union will soon be realised bhartṛdārike, evam mā bhana / tvam eva svapne drṣṭa, naitasyānyasyām drṣtirabhiramate / ¹⁴.

PHALĀGAMA : After the episode of the fire relating to the magician in the fourth act of RV , one finds the phalāgama where the king is united with Sāgarikā . Similarly, in PD also there is phalāgama in the fourth act where there is the union of hero and heroine. In Nāg , phalāgama is seen in fifth act where in the union of Malayavatī with Jīmūtavāhana takes place as the hero is revived back to life by the grace of Goddess Gaurī.

13. Ibid, II p.69.

14. Ibid., II. p.57

nijena jivitenāpi jagatāmupakariṇaḥ /
parituṣṭāsmi te vatsa jīva jīmūtavāhana //¹⁵

These five avasthās are present in the nāṭaka, prakarana and nāṭikās¹⁶.

Bharata illustrates five instruments for the construction of the plot called arthaprakṛtis

DR has also enumerated them¹⁷. They are -

- (1) Bīja (germ)
- (2) Bindu (expansion)
- (3) Pataṅkā (the so called episode)
- (4) Prakarī (the incidental episode)
- (5) Kārya (the denounment)

(1) BĪJA : It is the indication of the central theme, which is the cause of denounment but expands in various ways¹⁸ and ultimately ends in fruition¹⁹.

15. Ibid., V. 34

16. pradhāne vṛttam pañcānām (avasthānām) avasyambhāvamāha./
nāṭake nāṭaka lakṣaṇānusāriṣu prakaraṇa- nāṭikā - prākaraṇiṣu
cāyam niyamah / ND p.49

17. bījabinḍupataṅkākhya prakarīkāryalakṣaṇaḥ /
arthaprakṛtayaḥ pañca ta etāḥ parikīrtitāḥ // DR I.18

18. i) svalpoddīṣṭastu taddheturbījam vistaryanekadhā / Ibid., I 17

ii) alpamātram samuddīṣṭam bahudhā yad visarpati
phalasya prathamam hetur bījam tadabhidhīyate // SD VI 65-66

19. stokoddīṣṭaḥ kāryasādhakaḥ purastād aneka prakāram vistarī
hetuviseṣaḥ bījavat bījam /

Avaloka commentary on the DR I 17.

In RV Yaugandhayana tries to unite Ratnāvalī with Udayana. In the beginning of the play in viskambhaka he reports it - evametat / kaḥ saṁdehaḥ / anyathā kva siddhādeśa pratyaya prārthitāyāḥ simhaleśvaraduhituh samudre yānabhaṅgamagnetthitāyāḥ phalakāsādanam kva ca kausāmbīyena vaṇijā simhalebhyah pratyāgacchatā tadavasthāyāḥ sambhāvanam ratnamālācinhāyāḥ pratyabhijñānādhānayanam ca ²⁰

This bīja continues till prārambhe smin svāmino vṛddhihetau ²¹

Similarly in PD also the bīja is seen when the kancukīya says that he has to take the princess somehow to king Vatsa and thereby free his master from the obligation of promise ²². If the marriage of Malayavati with Jīmūtavāhana be taken as the main aim of the dramatist then Jīmūtavāhana's accidental meeting with her near the Gauri temple may be taken to be the bīja. On the other hand, if the aim of the drama be taken to save Śamkhacūḍa's life from the clutches of Garuḍa, then hearing of wailing of Śamkhacūḍa's old mother by Jīmūtavāhana may be taken as bīja.

20. RV I. p.8

21. Ibid., I.7

22. yena sāpi rājaputrī yathākathamcid enam

vatsarājāyopaniya svāminamanṛnam karisyāmi /

PD I. p.4

2. BINDU : When the secondary matter of the play is interrupted, the cause of its resuming (accheda - kārāṇa) is termed as the bindu²³.

In RV bindu starts from the statement of Sāgarikā in the second act = "hr̥daya prasīda, prasīda kim anenāyāsamātraphalena durlabhajana-prārthanānubandhena"²⁴ till the completion of second act. The statement of Sāgarikā is seen after the praveśaka in the second act.

Similarly in PD also bindu is seen in the beginning of third act. In Nāg bindu is seen in the second act where the marriage proposal of Malayavati is first rejected by Jimūtavāhana but later on it is accepted by his parents.

3. KĀRYA : The denouement or the action consists of one of the three objects of human existence. They are sādhya, phala and parama-prayojana. It is the desired object of the hero. Keeping in view of this, the beginning is made. All the resources are concentrated²⁵.

Kārya is seen in the fourth act of RV where the result is attained through the fire episode of the magician²⁶.

23. avāntarārthavicchede binduracchedakārāṇam / DR I. 17 and SD VI. 66

24. RV II. p. 30

25. apeṣkitam tu yatsadhyam ārambho yannibandhanah /
samāpanam tu yatsiddhai tatkāryamiti sammatam // SD VI. 69

26. aye iyamāsannahutavahā vartate sāgarikā / tattvaritam enām sambhāvayāmi /
ayi priye kimadyāpi sambhrame svasthayāvasthiyate / RV IV. p. 105

Similarly in PD also kārya is seen in the fourth act where the final result of union of king Udayana with Āranyikā is obtained²⁷. In Nāg when the marriage takes place towards the end of third act²⁸ kārya is seen there.

Patākā is an episode which illustrates the course of events in the drama to a considerable extent. Patākā²⁹ is continuous where as prakarī³⁰ is an incident of minor importance. The principal characters take no part in it. It is of a short duration. So it is an incidental episode³¹.

27. vāsavadattā rājño hastam balādākṛṣya priyadarsikāmarpayati / PD IV. p.58
28. jātā vāmatayaiva me dya sutarām prityai navodhā priyā / Nāg. III. V4
29. The etymological interpretation of patākā is given as follows -
 - i) patākeva sādharāṇa nāyakacinhavatta dupakāritvāt / Avaloka com. on DR p. 4
 - ii)prasiddhiprā sastyā hetutvāt patākeva patākā / ND p. 43
 - iii) aucityānaucityajñānopayoginyāyātra patākāvadupāyogitvād
iyam patāketi cirantanāḥ / Abh IIp.15
 - iv) dhvajoparinihita patākeva patākā yatheyam ekadesē
sthāyini sakalam sanyam dyotayati tathā
ceyamapi nāṭakaikadesavartini nāṭakam sakalameva prakāśayati. (NLR p. 8)
30. The etymological explanation of prakarī is given as follows :
 - i) prakarṣeṇa svārthānapekṣayā karotiti prakarī / Abh. III p. 46
 - ii) prakarī puṣpaprakaravannihitā yā śobhāṃ janayati sā prakarī / NLR p.9
 - iii) śobhāyai vedikādinām yathā puṣpākṣatādayaḥ /
tathātra varṇanādistu prabandhe prakarer bhavet // B.P. p. 202
31. sānu-bandham patākākhyam
prakarī ca pradesābhāk / DR. I. 13

Patākā sthānaka means the mention of some extraneous element that is begun or is about to happen, which is characterised by similar situations³². It differs from patākā also. The patākā is an intermittent device unlike the patākā sthānaka which is continuous. It pervades over the field of action to a great extent. There is a three fold classification of patākā sthānaka namely : legendary, invented and mixed subject³³.

Patākā and prakārī are not seen in Harṣa's plays. But in place of patākā we find the patākā sthānaka in RV and Nāg.

Rhetoricians interpret these five arthaprakṛtis to be the media of the final attainment of the ends of the hero³⁴. This kind of explanation corroborates with the nature and definitions of the first four kinds of arthaprakṛtis. The bīja is called tad (kārya) hetuḥ / DR p.27.

32. prastutāgantubhāvasya vastuno' nyoktisucakam /
patākāsthānakam tulya samvidhānaviśeṣaṇam // Ibid. I.14
33. prakhyātotpādyamisratva bhedāt tredhāpi tattridhā / Ibid. I.15
34. i) yatrārthah phalam tasya prakṛtaya upayāh phalahetava ityarthāh /
tadetaih pañcabhi rūpāyaih purnaphalam niṣpādyate / Abh. III. p.12
- ii) phalasya hetavaḥ pañca
phalasya mukhya sādhyasya hetavaḥ upāyāh / ND. p.11

Thus it appears as if kārya should be placed as ā (prayojana - siddhihetu) viz. as the medium of the end while the kārya being the end itself. Being confronted with this difficulty Prof. K.H. Druva in his Mudrārāksasa says : " kārya " denotes the object of the play which is dharma, artha and kāma; kārya trivargah ³⁵ . It is to be distinguished from karya meaning fruition which is one of the five arthaprakṛtis in which the object is presented in concurrence with the five avasthās. There is no evidence to support such a view. Really speaking patākā and prakarī etc. are defined by DR under itivṛtta then (its phala-) kārya, then (its sādhana -) the bīja and the bindu . The remark in DR goes in this method ³⁶ . This sets the order of five arthaprakṛtis. Thus it is clear that there is no logic to believe that kārya, the object of the play, is different from kārya , the arthaprakṛti .

This contradiction can be resolved if one treats it to be the driving force for the hero's action and as such a means to the end (phalasya kāraṇatvaṁ ca icchādvāra). The SD treats the slayings of Rāvaṇa as an example of the kārya . Taking a clue from it one may say with the killing of Rāvaṇa the recovery of Sītā is achieved. That is fruition of bīja. Thus kārya may be taken as the event immediately antecedent to the phalāgama.

35. DR. I.16

36. idanīm patākādyam prasāṅgād
vyutkramoktam kramarthamupasaṁharannāha /

Avaloka on DR. p.28

Some rhetoricians mean arthaprakṛtis as the parts of the story or the elements of the plot. The RS enumerates itivr̥tta to be five fold and the bīja etc. to be the five divisions³⁷. Bhoja and Sāradātanaya take them as elements of the plot. On the other hand patākā and prakarī seem to be the two divisions of prāsaṅgika or ānusaṅgika plot. Then the bīja, bindu and kārya become the elements of adhikārika plot. Thus it really appears that there is no essential difference between the two interpretations. The whole itivr̥tta is the means of the kārya or sādhya or parama - prayojana taken by the dramatist³⁸.

37. i) tatcetivrttam vidvadbhiḥ

pañcadhā parikīrtitam / RS III. 76

ii) arthaprakṛtayaḥ prayojanasiddhihetava iti kecit /

kathāśārīrakarṇāniti bhojarājādayaḥ /

as quoted by Kumarsavamin in his connenentry on the PR. (p.104)

arthaprakṛtayaḥ pañca kathābhedaśya hetavaḥ

ete kathāśārīrasya hetavaḥ parikīrtitāḥ // B.P. Pp.204-205

The Abh mentions the arthaprakṛtis as the parts of the story.

anye tvāhuh - arthasya samastarūpakavācyaśya prakṛtayaḥ

prakarānanyavayavārthakhaṇḍā ityarthaprakṛtayaḥ / Abh. III. p. 12

The NLR supports this view -

asya ca nātakasya pañcārthaprakṛtayo bhavanti /

nātakīyavastunaḥ pūrvoktasya pañca prakṛtayaḥ

svabhavaḥ bhavanti / NLRp.6

38. Kulkarni , V.M. Studies in Sanskrit Sahitya Sastra p.82

Even though Bharata does not give the definition of sandhi his subsequent authors like Abhinavagupta and DR explain the meaning of sandhi. Abhinava explains sandhi as joining of different parts of the subject matter with one another, and of each part with its own sub parts³⁹. DR states sandhi as the inter relation of one thing with a different one, when there is a single sequence of events⁴⁰. The DR lays down that five arthaprakṛtis joined to five avasthās give rise to five sandhis respectively. This is the eka-anvaya, a kind of connection with the principal objective of the drama. Thus Dhanañjaya's concept of yathāsamkhyā of arthaprakṛtis and avasthās giving rise to definite sandhi can be graphically represented.

bīja + prārambha = mukha sandhi

bindu + prayatna = pratimukha sandhi.

patākā + prāptisambhava = garbha sandhi.

prakārī + niyatāpti = vimarsa sandhi.

kārya + phalayoga = nirvahaṇa sandhi.

39. tena arthāyavayaḥ sandhiyamanāḥ parasparam angaiścha sandhayah iti samākhyā niruktā tadeṣāṁ sāmānya lakṣaṇam / Abh. III. p.23

40. antaraikārthasāmbandhaḥ sandhirekānvaye sati / DR. I. 23

This view is followed by the BP, the PR and the RS. Of course while presenting such a view DR⁴¹ was aware of Bharata's concept of the necessity of a dramatist's usage of five avasthas and five arthaprakṛtis. So he evolves a doctrine that each sandhi rests in an avasthā and an arthaprakṛti. But this theory does not bear any reasoning because Abhi and ND point out that the patākā or prakarī are not indispensable elements in the nāṭaka if the hero can attain the object of goal without any external help. Even in the absence of patākā and prakarī all the five sandhis can be seen in a drama. NS while giving the definition of five sandhis shows that the five sandhis rest on the five avasthās and the progress in bīja. Even DR mentions that in garbha sandhi patākā may or may not occur⁴². Here Haas is incorrect in translating it as : (In it) there should be an Episode (patākā) , or (else) there should not be prospect of success (prāpti-sambhava-prāptyāśā). There by DR means that patākā may or may not occur in the garbha but the prospect of success - viz. the third avasthā shall occur in the garbha the playwright should employ the bīja or the bindhu in its place⁴³. Thus DR remains silent about the place of prakarī in the avasthā. So it would not be proper to accuse the misinterpretation of DR on Bharata. So the concept of sandhi resting in one avasthā and one arthaprakṛti is almost a kind of mechanical description than becoming a doctrine as such.

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41. itivṛtte yathāvasthāḥ pañcarambhādikāḥ smṛtāḥ /
arthaprakṛtayah pañca tathā bījādikā api //
bījam binduḥ patākā ca prakarī kāryam eva ca /
arthaprakṛtayah pañca jñātvā yojyā yathāvidhi // NS XIX 19-20
42. garbhastu dr̥ṣṭanastasya bījasyānveṣaṇam muhuḥ /
dvādaśāṅgaḥ patākā syāṇna vā syāt prāptisambhavaḥ // DR. I.36
43. apatāke niveśaḥ syād bindor bījasya vā kvacit / BP. 210

"FIVE FOLD SANDHIS "

Sandhi literally means joining . In a drama it refers to the joining of different topics or parts of a story. In other words, it is the fusion of the end and means of the dramatic representation. Rhetoricians have classified sandhi under five heads. They are :- mukha , pratimukha , garbha , vimars'a , nirvahana .

MUKHASANDHI

Mukhasandhi⁴⁴ contains the desire for the attainment of the object and deliberations of attaining the object aimed at and the steps taken to achieve it. It also contains bīja. In RV⁴⁵ mukhasandhi starts from the statement of Yaugandharayana in the viṣkambhaka of the first act and continues till the pravesāka of the second act. In PD it is also seen with the statement of the king Udayana to Yaśódharā⁴⁶ in the first act. It comes to the end towards the last part of second act. In Nāg , it starts from the

44. yatra bīja samutpattirnānārtha rasasambhavā
kāvyaśārīrānugatā tanmukhaṁ prikīrtitam // NS xxi / 37
45. eva metat / kah samdehaḥ . RV I. p. 8
46. vaṅktavyā ca devī / bhaginībuddhyā tvayaiva sarvadā draṣṭavyā /
gitanṛttavādyādiṣu viśiṣṭakanyakocitam sarvaṁ śikṣayitavyā /
yadā varayogyā bhaviṣyati tadā mām smārayeti / PD. I. p. 10

the statement of Jīmūtavāhana regarding the throbbing of eye in the first act ⁴⁷ and continues upto the end of first act.

PRATIMUKHASANDHI

After mukhasandhi comes the pratimukhasandhi⁴⁸, wherein the seed of the plot shown in the mukhasandhi gets more prominent. As a result it becomes more perceptible sometimes due to hinderances. It becomes hidden also. But its presence is felt throughout

The pratimukha sandhi starts from the statement of Sāgarikā " hr̥daya prasīda prasīda " in the second act ⁴⁹. Similarly in PD it can be traced in the beginning of third act. In Nāg pratimukha sandhi is seen in the second act.

47. dakṣiṇaṁ spandate cakṣuḥ Nāg I. 10

48. bījasyodghātanam yatra dṛṣṭanastamiva kvacit /
mukhāhitasya sarvasya tadvai pratimukhaṁ smṛtam // NS xxi /38

49. RV .II . p.30

GARBHASANDHI

Garbha sandhi is the quest for the germ which comes to the fore at one moment and goes away in the next moment ⁵⁰. In other words hope for the attainment of the object aimed at brightens due to favourable circumstances ⁵¹ but gets deemed in the next moment when obstacles come in the way. So, hope as well as despair is seen here.

In RV it starts from the beginning of the third act upto its end. In PD it is in the third act. In Nag it is seen in the second act with Mitrāvasu's proposal of marriage of Malayavati to Jīmūtavāhana and the final approval of his parents towards the end of the second act.

VIMARSA SANDHI

Dramaturgists differ regarding the nature of this sandhi. Abhinavagupta says it to be sandhehātmaka. Unforeseen obstacles appear in the way of achieving the desired object forcing the hero thereby to ponder over the situations and to search for the ways to surmount the difficulties. SD defines it as,

"yatra mukhya phalopāya udbhinno garbhato dhikah /
sāpādyaih, 'santarāyas' ca sa vimars'a iti smṛtaḥ // ⁵²

50. garbhastu duṣṭānāstasya bījasyānveṣaṇam muhūḥ /

DR I. 36.

51. udbhedas tasya bījasya prāptiraprāptireva ca /
punaścānveṣaṇam yatra sa garbha iti samsmṛtaḥ //

NLR 87 p.73

52. SD VI 79

meaning thereby that the means of attainment of the main object are somewhat brighter than that of garbha sandhi .

It is seen in the fourth act of RV . It's domain extends upto act IV . V. 19 . PD also shows it in the fourth act. In Nāg it is used along with nirvahaṇa sandhi in the fifth act.

NIRVAHANASANDHI

Nirvahaṇa sandhi is the concluding part of the play wherein the object aimed at in the mukhasandhi is achieved. SD defines it as

bhāvanto mukhādyartha prakirṇā yathāyatham /
ekartham upanīyante yatra nirvahaṇam hi tat // ⁵³

In RV and PD it is seen in the fourth act and in Nāg it is seen in the fifth act where phalaprāpti in the shape of marriage of Udayana with Sāgarikā and Āraṇyikā in RV and PD and the happy union of revived Jīmūtavāhana with Malayavatī and his parents takes place.

The five sandhis have been further subdivided into 64 sandhyangas . The Abh and ND say that though 64 angas are possible but it is not essential that all of them should be used in every drama⁵⁴ .

53. Ibid., VI. 80.

54. yattucyate catusasthyanga samyutamiti tena
sambhavamātrameṣāmuktaṁ natu niyamah /

Abh III p.37

Now the application of such sandhyangas along with the sandhis in the plays of Harṣa may be discussed.

In PD one does not fully see the uses to all sandhis, avasthās, patākā and prakārī. Only one may get the reference to bīja, bindu and kārya along with the patākāsthānaka through which the future incidents are indicated⁵⁵.

But on the other hand RV has fully utilised almost all the sandhyangas to a great extent. To avoid unnecessary bulk of the thesis the sandhyangas seen in RV may only be discussed.

According to the rules prescribed for a nāṭikā RV of Harṣa is a very good example to adopt this frame work.

The plot of the story is invented by the poet which abounds in female characters. It consists of four acts whose hero is the illustrious king Udayana of dhīralalita class. The story is confined to the internal harem. The heroine of the play Sāgarikā, a princess of royal family is connected with the queen as a maiden in disguise is overcome with her new love for the king.

55. keith. A.B. The Sanskrit Drama P. 175

The hero Udayana proceeds in his love-affairs cautiously from fear of his chief queen. The chief queen Vāsavadattā who belongs to the royal family is bold and grown-up one. She displays her discomfort over the love affairs of the king with Sāgarikā which ultimately culminates in union through her consent. The employment of style of kaiśikī with all its vṛttis is seen. The principal rasa is sr̥ṅgāra. In RV excepting patākā and prakari rest of all the arthaprakṛtis, avasthās and sandhis are used. The presence of vimarsā and nirvahana sandhis is seen in the last act of the play. In place of pataka there is the usage of patākāsthānaka. The variety of patākāsthānakas like tulyasamvidhāna and tulyavisēṣaṇa as explained by DR is stated along with the upacārā śrīta of SD. One can find examples of it in RV where the two fold meanings of the verses can be seen.

yāto' smi padmanayane samayo mamaīṣa
 suptā mayaiva bhavati pratibodhaniya /
 pratyāyanāmayamitīva saroruhinyāḥ
 suro' stamastakanivṛṭakarah karoti // RV. III. 6

Here the two explanations namely the meaning of a lover trying to console his beloved during separation and a lotus plant closing its blossoms at sunset and opening them at sunrise like the spouse of the suns can be seen.

Similarly in RV II.4 we find double meanings.

In the viṣkambhaka of 1st. act of RV we find the bījanyāsa with the statement of Yaugandharayana " prārambhe'smin svamino vṛddhihetau " ⁵⁶ . Even the I.7 is the ārambha avasthā . From , this till the completion of praveśaka in the second act of RV we get mukha sandhi . According to DR the presence of arthaprakṛti, ārambha avasthā and mukhasandhi in one place is allowed.

Now let us discuss the āṅgas of mukha sandhi . In RV excepting two āṅgas namely vidhāna and bheda we get all rest to āṅgas.

1) UPAKSEPA ⁵⁸ - It is the sowing of the bīja. I/6 of RV ⁵⁹ gives a forecast of coming events . Ratnavālī will be brought over by a propitious fate from some other island, i.e. from the very bowels of the sea and later on united with Vatsarāja. This suggests that the chain of events will develop later on. The governing sentiment of the nāṭikā is the śṛṅgāra rasa.

56. RV I. 7

57. artha prakṛtayah pañca pañcāvsthā samanvitāḥ //

yathāsamkhyena jāyante mukhādyaḥ pañca sandhayah // DR. I. 22-23

58. bījanyasaḥ upaksepah . Ibid., 27.

59. dvipādanyasmādapi madhyādapi jalaṇidher diso'pyantāt /

āniya jhatiti ghatayati vidhirabhimatamabhimukhibhūtaḥ // RV I. 6

2) PARIKARA ⁶⁰:- It is enlargement of the bīja. In RV Yaugandharāyaṇa feels that there is no doubt about the propitious fate who rescued Ratnavālī, the daughter of Simhala king. The queen accepted her without any hesitation and she is placed near the chief queen so that she may draw the attention of the king. Bābhaya and Vasubhūti meet Rumanvān and they are on their way to Kausambi and later on identify Ratnavālī thereby removing the queen's objections to the marital relationship of the king with Ratnavālī. This is an instance of parikara where the bīja is amplified for further development of the plot.

3) PARINYĀSA ⁶¹:- It refers more or less to bīja of the play. In RV I/7⁶² Yaugandharāyaṇa express his mission with a specific object in view i.e for the benefit of the king Udayana. He attaches importance to his plans being supported by fate and is certain of his success. So it is a parinyāsa.

60. i) tadbāhulyam parikriyā / DR I. 27

ii) samutpannārtha bāhulyam jñeyam parikarastu saḥ / Bha . xxi. 72

iii) samutpannārtbabāhulyam jñeyam parikarah punah / SD VI. 85

61. i) tannispattih parinyāsaḥ / DR I. 27

ii) tannispatyā tu kathanam parinyāsaḥ prakirttitah / NS xxi 72

62. prarambhe'smin svamino vṛddhihetau / RV I. 7

4) YUKTI⁶³:- Wilson calls yukti as the connection of purpose and result . It means the establishment of property of a subject and the course undertaken to achieve it. In RV - I Yaugandharāyaṇa reflects that he has entrusted RV in the hands of Vāsavadattā⁶⁴ . This indicates that in future Ratnavālī in the form of Sāgarikā may draw the erotic attention of Udayana. Finally Bābhavya and Vasubhūti may help in removing the objections by indentifying Ratnavālī.

5) PARIBHĀVA⁶⁵:- It constitutes words full of wonder on finding something extra ordinary. Sagarika's feeling on seeing Udayana is an example of paribhāva.

6) VILOBHANA⁶⁶:- It is the concept where the qualities of hero are eulogised⁶⁷. The bard in RV⁶⁸ mentions the king to be very handsome and powerful and is the object of the successful love for Sāgarikā.

63. sampradhāraṇam arthānām yuktiḥ / DR I. 28

ii) sampradhāraṇamarthānām yuktirityabhidhiyate / NS xxi. 73.

64. mayāpi cainām devīhaste sagauravaṁ nikṣipatā
yuktamevānuṣṭhitam. / RV I. p. 8.

65. paribhavo dbhūtāveśaḥ. / DR I. (47) 29

ii) kautuhalottarāveso bhavettu paribhāvanā / NS xxi. 75

iii) kutuhallottarā vācaḥ proktā tu paribhāvanā / SD vi. 86

66. guṇākhyātām vilobhanam / DR I 27.

67. guṇa nirbarṇam yattu vilabhanamiti smṛtam / NS xxi. 73

68. astāpāsta samastabhāsi nabhasaḥ pāram prayāte ravā
vasānām smāye samam nṛpajanah sāyantane sampatani /
sampratyeṣa saroruhadyutimuṣaḥ padamstāvāsevitum
prītyutkarṣakṛto drśāmudayanasyendorivodbikṣate. // RV I. 23

7) UDBHEDA⁶⁹:- A secret matter is exposed. It is the sprouting of the bīja. In RV Sagarika initially takes king Udayana as the god of love and later on comes to know him to be the king from the recitation of the bard. Here the bīja gets sprouted.

8) PRĀPTI⁷⁰:- The concept of prāpti refers to the obtainment of happiness either by the hero or the heroine at a particular occurrence. In RV when Sāgarikā hears that the king himself is Udayana to whom she is betrothed⁷¹, she becomes very happy.

9) SAMĀDHĀNA⁷²:- The conciliation of the purpose is called samādhāna. In RV I when Vāsavadattā says to her to bring all the materials, Sāgarikā brings them. Vāsavadattā is not happy to see Sāgarikā there. So she plans to send her away to look after the sarikā. Sāgarikā thinks how she would hand over the charge of sarikā to Susaṃgatā. She sees the festival without being recognised. This suggests the bīja to be the cause of the union between Udayana and Sagarika. So it is samādhāna.

69. i) udbhedo guḍhabhedanam / DR I (48) 29.

ii) bījārthasya prarohah syādudbhedah / SD VI. 86.

70. i) prāptiḥ sukhāgamah / DR I (44) 28.

ii) sukhārthasyopagamanam prāptirityabhisajñitam / NS XXI. 74

71. kathamayaṃ sārājā Udayano yasyaham tātena dattā / RV I. P. 27

72. bījāgamah samādhānam / DR I (45) 28

ii) bijasyāgamanam yattu tatsamādhānamucyate / SD VI 85

10) KARANA⁷³ : Karāṇa is the suggestion of the future story. In RV Sāgarikā pays homage to cupid⁷⁴ by saying that his very sight may fulfil her hopes. Then she goes away in apprehension that some body may see her. This suggests the story of Vatsarāja to be shown in the IInd. act without any obstacles. So it is karāṇa.

After the pravesāka in the IInd. act prātimukhasandhi occurs. It continues from the statement of Sāgarikā "oh heart ! , be pacified" ⁷⁵ till the completion of IInd. act. Here the arthaprakṛti is bindu and the avasthā is prayatna. In RV bīja is the love of king Udayana and Sāgarikā. This is hinted in the Ist. act . It is known to Susamigatā and vidūṣaka. This is even slightly presumed by Vāsavadattā by seeing the pictureboard . So it is an instance of mukhasandhi ⁷⁶.

73. karāṇaṃ prakṛtārambhah / DR I. (49)29.

ii) karāṇaṃ punah prakṛtārtha samārambhah / SD VI. 86-87

74. namaste bhagavan kusumayudha amogha darsāno
me idānīm tvam bhaviṣyasi / RV I. 25.

75. Ibid., II. p.30

76. vilāsaḥ parisarpaśca vidhutaṃ sāmanarmanī /
narmadyutiḥ pragamanam nirodhaḥ paryupāsanam //
vajram puspānupanyāso varṇasamhāra ityapi / DR I 39-40

There are thirteen subdivisions of pratimukhasandhi . They are vilāsa , parisarpa, vidhūta, sāma, narma, narmadyuti, pragamana, nirodha, paryupāsana, vajra , puṣpa, upanyāsa, varṇasamhāra.

All these thirteen sub divisions are seen in RV.

1) VILĀSA⁷⁷ :- It is the desire for amorous pleasures. Sāgarikā's soliloquy at the opening of the act II finely illustrates this sub division where Sāgarikā feels that her love will be useless because of the high status of the hero⁷⁸ . The heroine tries to portray the king in the picture board . The concept of vilāsa exists upto this. The strong desire of love for Udayana even in the picture is shown. It is as propounded by SD.

2) PARISARPA⁷⁹ :- It is the pursuing of the bija once seen and then lost. In RV when the bija i.e the love of the king for Sāgarikā is fructified, Udayana asks to vidūṣaka to show his beloved Sāgarikā :- 'kvāsau 'kvāsau'⁸⁰.

77. ratyarthē hā vilāsaḥ syāt / Ibid., I 40

78. kimanena āyāsamātra phalena durlabhajana prarthanānubandhena /

RV II p. 31

79. i) dr̥ṣṭanaṣṭānusaṛpaṇam parisarpah / DR I. 32

ii) dr̥ṣṭanaṣṭānusaṛaṇam parisarpastu varṇyate / NS xxi. 78

80. RV. III. p. 79

3) PRAGAMANA⁸¹:- Bharata speaks it to be prasāmana⁸². It is a series of questions and answers. When the portrait is obtained, the exchange of speeches amongst the king, Sāgarikā and Susaṃgatā goes on. That is the concept of pragamana of Susaṃgatā.

4) VIDHŪTA⁸³:- It is a concept where the agreeable things become painful. In RV Sāgarikā suffers the pangs of separation and Susaṃgatā tries to pacify it by putting some lotus leaves on her body and the cool leaves create anguish in her sickness⁸⁴. So she throws away all lotus stalks etc. This is called the vidhūta. Thus DR⁸⁵, defines it as despondency or absence of pleasure due to unrequited love.

5) TĀPANA:- It is the grim prospect of a danger. Tāpana is not finding any means to ally the despondency. The passage from RV II.1 where Sāgarikā speaks that her love has been fixed on an object which is beyond her reach. She is overcome with a heavy sense of shame, her soul is enslaved by passion. Then she thinks that death is inevitable for her⁸⁶. This is an illustration of tāpana.

81. i) uttarā vāk pragamanam / DR I. 34.

ii) pragamanam vākyaṃ syāduttarottaram / SD VI . 92

82. uttarottaravākyaṃ tu bhavet prasāmanam budhah / NS xxi. 81.

83 i) kṛtasyānunayasyādaṃ vidhūtantvaparigrahaḥ / SD VI . 90

84. Sāgarikā - sakhi adhikam me santapo bādhate /
(Susaṃgatā dirghikato nalinī dalani mṛṇālikaścānīyasyā aṅge dadāti)

RV II p. 34

85. vidhūtam syādaratiḥ / DR . I. 33

86. RV II.1

The DR⁸⁷ names sāma in place of tāpana and explains it as the despoiling of despondency because of the problem in attaining the desired object. King Udayana admires the charming beauty of Sāgarikā. So she becomes very happy and she comments. " Oh heart cheer up, even your desire could not go to that extent "⁸⁸. This is the example of sāma.

6) NARMA⁸⁹ :- The humorous speech full of puns and double meanings is called narma. In RV (II) Susaṁgatā intentionally uses words in a joking way so as to be applied for both the king and pictureboard⁹⁰. This is an example of narma.

7) NARMADYUTI:- It is the speech of humour to conceal one's weakness. In the IInd. Act of RV in order to hide the ignorance vidūṣaka styles a gāthā to be a vedic hymn⁹¹. This arouses laughter in kings mind. So it is an example of narmadyuti.

87. tatcchamaḥ sāmaḥ / DR. I. 33

88. hr̥daya samāsvaśiḥi /
manoratho'pi te etavātim bhūmim nāgataḥ / RV II. p.48

89. parihasavāco narma / SD VI. 91

90. Susaṁgatā - sakhi , yasya krte tvamāgatā so'yam puratastiṣṭhati // RV II. p. 50

91. bho vayasya eṣā khalu sarika dāsyā duhitā caturvedī brāhmaṇa
iva rcaḥ paṭhitum pravṛttā /

x x x x x

x x x x x

raja - namu gātheyam /

Vidūṣaka - kim gāthā ? RV. II. p.42-43

On the other hand DR⁹² explains it to be a humorous remark meant to cause laughter in the audience. In RV II Susamgatā says that Sāgarikā does not give up her anger even though the king holds her hand. So Sāgarikā shows an artificial anger.

8) NIRODHA⁹³:- Any incident causing an obstruction to the attainment of the agreeable thing is called nirodha. In RV Sāgarikā, the desired object of the king was seen and removed by vidūṣaka with his punny words which hinted the arrival of Vāsava dattā⁹⁴. This is an example of nirodha.

9) PARYUPASANA⁹⁵:- It is the act of propitiation for an angry person. In RV Vāsavadattā is very angry with the king to see Udayana and Sāgarikā together portrayed in one picture. The king is shown as if proposing his love for Sāgarikā. So the king conciliates the queen to be pacified⁹⁶. The Nāṭya Darpaṇa calls it sāntvanā.

92. dhṛtistaja dyutirmatā / DR. I. 33

nirodhahō nirodhanam / Ibid., I. 34

94. prāptā kathamapi daivat kaṇṭhamānītaiva sa prakṛaṭarāgā /
ratnāvalīva kānta mama hastād bhraṁśītā bhavatā // RV. II. 19

95. paryupastīranunayaḥ / DR. I. 34

96. prasīdeti brūyāmidamasati kope na ghaṭate
karisyāmyevam no punariti bhavedabhyupagamah /
na me doṣo stīti tvamidamapi hi jñāsyasi mṛṣā
kimetasmin vaktum kṣamamiti na vedmi priyatame // RV. II. 20

10) PUSPA⁹⁷: Puspa is a concept where a sentence or passage has many attributive words which make the same peculiar. It tends to enhance the bija of the play. In RV the king praises the hand of Sāgarikā that it is the leaf of pārijāta tree and her body is the epitome of sri⁹⁸. Here a peculiarity in love of the hero and the heroine is exhibited. So it is an example of puspa.

11) VAIRA⁹⁹ :- The passage containing harsh words may be taken to be an example of vaira. It is a cruel remark made to one's face directly. Abhinava Gupta explains that the passage in RV (II) where Susamgatā pretends to be a devotee of the queen Vāsavadattā and as such is not interested in the love affairs of Sāgarikā ultimately turns out to be a cruel event as the king considers that Susamgatā may disclose the secrecy of the love affairs to Vāsavadattā.

On the other hand DR gives another example in RV (II) where the queen feels dejected to find the picture of the king by the side of Sāgarikā and gets annoyed. She sarcastically asks the king if the picture drawn on the board is the work of Vasantaka and says that the very sight of the board has created headache in her¹⁰⁰. Thus the queen exposes her mind with the harsh words.

97. i) puṣpaṁ vākyaṁ viśeṣavat / DR I. 34

ii) puṣpaṁ viśeṣavacanāṁ matam / SD VI. 93

98. śrīreṣā pāṇirapyasyaḥ pārijātasya pallavaḥ /
kuto nyathā sravatḥ eṣa svedacchadmamṛtadravaḥ // RV II. 18

99. pratyakṣanisthuraṁ vajram / SD VI. 93

100. āryaputra, mamapyetat citrakarma pasyantyāḥ
śirsavedanā samutpannā / RV II. p. 58

12) UPANYĀSA.¹⁰¹:- It is the concept where the statement is based on reasoning and where the means (specifically the success in love) is shown. The explanation of vidūṣaka that Susaṃgatā, a born slave, is a big tattler and she makes everything possible and as such the king should try to please her by means of a reward to keep the matter confidential¹⁰². This is clearly an illustration of upanyāsa.

On the other hand SD gives a different example. In order to remove the previous anger caused by some jestful remarks, Susaṃgatā requests the king not to get frightened as she only played a joke of reporting the secrecy to Vāsavadattā and wisely gives a suggestion to pacify Sāgarikā¹⁰³.

This anga has been omitted by Bhoja.

13) VARNASAMHĀRA.¹⁰⁴: Abhinava interprets ' varṇa ' to be the characters and ' samhāra ' as " bringing together ". He explains this anga by drawing together characters like the king, the vidūṣaka, Sāgarikā, and Susaṃgatā in RV Act. II.

101. upanyāsastu sopāyam / DR. I. 35

102. bho vayasya sarvam sambhāvyate / mukharā khalveṣā garbhadasī / pāritosikena samprīṇayainām / RV. II. p. 51

103. Ibid. II

104. cāturvarṇyorpagamanam varnasamhāra isyate / DR. I. 35

The garbha sandhi has thirteen (or 12 according to some authorities) varieties¹⁰⁵. The good result of bija is essential. In the IIIrd. act of RV, the very appearance of Vāsavadattā is an obstruction to the erotic affair of king Udayana and Sāgarikā. The real favour is done by the approach of Sāgarikā being disguised as Vāsavadattā.

Now let us find out the twelve varieties of garbhasandhi.

1) ABHŪTĀHARANA:¹⁰⁶ - It is the speech based on deceit. The Abhinavabharati explains this concept in RV II by saying that how vidūṣaka explains to the queen Vāsavadattā that the king drew his own picture on the board to refute his argument that a man hardly can draw his own picture. But on the other hand DR gives the passage where Kaṇṇanamālā refers to the secret manifestation of plot where Sāgarikā has to meet Udayana being dressed as Vāsavadattā¹⁰⁷.

105. abhūtāharaṇam mārgo rūpodāharaṇe kramah /
sangrahascānumānam ca totakādhibale tathā //
udbega sambhramākṣepā lakṣaṇam ca prañiyate / Ibid. I. 37-38

106. i) abhūtāharaṇam cchadma / Ibid. I. 38
 ii) tatra vyajasrayam vakyamabhutaharanam matam / SD VI. 96

107. sādhū re amātya vasantaka sadhu atisāyitastvayāmātyo
yaugandharayano 'naya sandhivigrahacintayā / RV III. p. 60

2) MĀRGA¹⁰⁸:- Mārga is the exposition of truth by pointing somebody's real intention. Abhinava explains this by taking the example in RV-II when the queen does not believe the explanation of Kāñcanamāla that the figure drawn accidentally by the king resembles Sāgarikā. On the other hand the queen speaks that Kāñcanamāla does not understand the prevarications of vidūṣaka¹⁰⁹. Avaloka gives another example. In RV.III, vidūṣaka says the king of the arrangement of secret union between the king and Sāgarikā of whose successful culmination he was certain. By this, the vidūṣaka informs Udayana of the real situation and so it is a mārga.

3) UDĀHRTI¹¹⁰: It is an exaggerated statement. When the highest merit of any person is described it is called udāhrti. In RV-III, vidūṣaka remarks enthusiastically that the meeting of Sāgarikā by the king would make the king happier than the acquisition of the kingdom of Kausambi¹¹¹.

108. i) mārga statvārthakīrtanam / DR. I. 38

ii) tatvārthavacanam caiva mārga ityabhidhiyate / NS xxi. 87
tatvārthakathanam mārgah / SD VI. 96

109. Vāsavadattā - ayi rjuke vaṣṭakāḥ khalveṣaḥ /
na jānāsi tvametasya vakrabhanitāni / RV II. p.58

110. i) spikarṣam syādudāhrtiḥ / DR. I. 39

ii) yattu sātisayam vākyaṁ tadudāharaṇamiṣyate / NS xvi. 86

iii) udāharaṇamutkarsayuktaṁ vācanamucyate / SD VI. 97

111. kausambirājyalābhenāpi na tādrśaḥ vayasyasya pāritosaḥ āsit yādrśo
mama sakāśat priyavacanam śrūtvā bhaviṣyatīti tarkayāmi /

RV III. p. 64

4. SANGRAHA¹¹² : The concept of sangraha involves the usage of sweet conciliatory words which accompanies the giving of something. In RV Act. III the king gives a bracelet to the clown with a gentle speech¹¹³ because of his assistance ; in acquiring Sāgarikā, his object of love.

5) RŪPA¹¹⁴ : The concept of rūpa involves some statement of doubt regarding the true nature of something. DR¹¹⁵ defines it as a statement of hypothesis (vitarka) in RV IV . Udayana hopes to be united to Sāgarikā. The king feels that the predilection of an amorous person is strange who disregards the union of his own wife¹¹⁶.

112. i) saṁgrahah sāmadanoktīh / DR. I. 40

ii) saṁgrahah punah / samādānārthasaṁpannah / SD VI. 97-98

113. rājā - sādhu vayasya sādhu /
idam te pāritoṣikam / (iti kṛtākam dadāti) RV. III. p. 65

114. rūpaṁ vākyam vitarkavat / SD VI. 96

115. rūpaṁ vitarkavat vākyam / DR. I. 39

116. aho kimapi kāmijanasya svagrhinīsamāgarīna paribhāvino¹
bhinavam janam prati pakṣapātaḥ /

x x x x x

x x x x x

katham cirayati Vasantakaḥ kim nu khalu viditah
syādayam vṛttānataḥ devyāḥ / RV. III . p. 69

6) KRAMA ¹¹⁷: The obtainment of the long meditated object is krama. A passage in RV-III explains the king's union with Sāgarikā who has absorbed his mind fully ¹¹⁸. In fact it is not the real acquirement of Sāgarikā, as the king meets Vāsavadattā in place of disguised Sāgarikā. NS, the Abh, ND and SD explain krama to be the knowledge of the feelings of another. In RV-III.4 the king speaks of the helplessness of Sāgarikā. The Avaloka illustrates krama as to be the king's love for Sāgarikā having been known to Vāsavadattā in RV -III

7) ANUMĀNA ¹¹⁹: It is an inference through some emblem or characteristic sign. The Abh cites an example from RV ¹²⁰ where the path is inferred by the beautiful fragrance of blossoms of the trees in the garden. Avaloka on the other hand gives another example RV- III P-77 where the vidūṣaka says the king's extreme love for Sāgarikā would result in the great disappointment of Vāsavadattā.

117. i) kramah samcintyamānāptih / DR I. 38

ii) bhāvatattvopalabdhistu kramah syāt / SD VI. 97

118. aye upasthita priyasamāgamasyāpi

kimidamatyarthamuttāmyati cetah / RV III. p. 72

119. abhyūho lingato'numā / DR I. 40

120. pāliyam campakānām niyatamayamasau sundarah sinduvārah
sāndra vīthī tatheyam bakulaviṭapinām pāṭalāpanktireṣā /
āghrāyaghrāya gandham vividhamadhigataih pādapairevamasmin
vyaktim panthāh prayati dviguṇataratamonihnuto' pyeṣa cihnhaiḥ /

RV III. 8

8) ADHIBALA¹²¹:- The part of the plot in which some trick is brought to light is called adhibala. In other words it is a deception practised on others for the purpose of accomplishment of the object. In RV¹²² Vāsavadattā outwits Udayana by disguising herself as Sāgarikā.

9) TOTAKA¹²³: The totaka is a speech uttered in agitation. Avaloka illustrates it when Vāsavadattā perceives the king's weakness for Sāgarikā and orders Kāñcanamālā to bind Vidūṣaka and Sāgarikā in fetters and take them away¹²⁴.

Totaka is shown here because Vāsavadattā uses harsh words and the queen being the chief obstacle in the union between the king and Sāgarikā.

10) UDVEGA¹²⁵: Fear which arises from an enemy or king is udvega. When Vāsavadattā outwits Udayana and vidūṣaka, the jester imagines fear caused by the fury of Vāsavadattā.¹²⁶ Another example of udvega can be seen where Sāgarikā is imprisoned.

121. adhibalamabhisandhiḥ / DR. I. 40

122. Kāñcanamālā - bhartri, iyaṁ sā citrasālikā /
tad Vasantakasya saññāṁ karomi / RV. III. p. 71

123. i) samrabdham totakam vacaḥ / DR. I. 40
ii) totakam punaḥ samrabdhavāk / SD, VI-99

124. Kāñcanamāle, etanaiva pāsena badhvā nayainam duṣṭabrāhmaṇam /
etāmapī duṣṭakanyakāmagrataḥ kuru / RV III. p. 83

125. i) udvego' rikṛtā bhītih / DR. I. 42
ii) nrpādijanitā bhītirudvegah parikīrtitaḥ / SD VI.100

126. Vidūṣaka - bho ruṣṭā devī kiṁ kariṣyāmīti na jānāmi /
sāgarikā punarduṣkaram jīviṣyatīti tarkayāmi / RV. III. p. 77

11) SAMBHRAMA¹²⁷: Bharata¹²⁸ and Viśvanātha¹²⁹ term this to be vidrova.

It is the part of the plot where an apprehension and terror are shown. It is an alarm caused due to some frightening and dreadful event. The Abh gives an example from RV where the vidūṣaka apprehends Vāsavadattā's arrival¹³⁰ which may jeopardise their plan.

12) ĀKṢIPTI¹³¹: It is a concept when the manifestation of the garbha and bīja is suggested. Udayana confessed his love for Sāgarikā before Vāsavadattā thinking her to be Sāgarikā. So Vāsavadattā gets angry. Therefore he goes to pacify her¹³².

13) PRĀRTHANĀ: It is the invitation of the enjoyment and festivity of love. In RV, the king praises Sāgarikā's beauty to attract her¹³³.

Thus all the subdivisions of garbha sandhi are fully employed in Harṣa's dramas.

127. sankātrāsau ca sambhramah / DR. I. 42

128. nṛpagnibhayasamyuktah
sambhramo vidravah smṛtah / NS xxi. 91

129. sankabhayatrāsakṛtah
sambhramo vidravah matah / SD VI. 100

130. kā punar eṣā? katham devī vāsavadattā /
bho vayasya paritrāyasva paritrāyasva / RV. III. p. 79

131. i) garbhabījāsamudbhedaḍākṣepah parikīrttitah / DR. I. 42
ii) rahasyārthasya tūdbhedah kṣiptih syāt / SD VI. 99

132. tatkimidānīmiha sthitena /
devīm prasadayitum abhyantarameva praviśāmi / RV III. p. 84

133. priye sāgarike!
sitāmsurmukhamutpale tava dr̥ṣāu padmānukārau karau
rambhāgarbhanibham tathoruyugalam bāhu mṛṇālopamau / RV III. 11

AVAMARS'A SANDHI

Avamars'a¹³⁴ refers to the concept of meditation upon something. It arises because of anger, misery etc. In rhetorics avamars'a completes the certainty of success. It finally connects the garbha sandhi and brings out the object of bīja.

In RV avamars'a is clearly seen in the IV th. act. Here an artificial fire is produced and at last it is extinguished. Ratnāvalī is united with the king by the favourable attitude of the queen.

Now the application of the sub divisions of vimars'a (or Avamars'a) sandhi in RV may be discussed. However, there are thirteen¹³⁵ sub divisions of this sandhi. They are apavāda, sampheta, drava, śakti, vyavasāya, prasāṅga, dyuti, kheda, pratiṣedha, virodhana, ādana, chādana, prarocanā.

134. avamars'anamavamarsāḥ paryālocanam /
Daśarūpavaloka Comm. on DR: I. 43

135. tatrāpavādasamphetau vidravadravasakttayah /
dyutih prasāṅgaśchalanaṁ vyavasāyo virodhanam //
prarocana vicalanamādānaṁ ca trayodaśa / DR: I. 48- 49

1) APAVĀDA¹³⁶: It is the proclamation of a mistake or misdeed of another. D gives the example of RV¹³⁷ act IV where we have been told about Vāsavadattā treating poor Sāgarikā, mercilessly.

2) SAMPHETA¹³⁸: The exchange of violent, angry words is sampheta. It is not used in Harṣa's plays.

3) VIDRAVA¹³⁹: It is also called drava or adhidrava. It is described as occurrence of death or imprisonment. Vidrava is the confusion created by unnatural events like catching fire etc. It also refers to the occurrence of death and imprisonment. The occurrence of death and imprisonment. The occurrence of fire in RV¹⁴⁰ by the magician creates confusion and chaos. Anxious Vāsavadattā requests Udayana to rescue Sāgarikā from the fire at any cost¹⁴¹.

136. dosaprakhyā' pavādaḥ syāt / Ibid., I. 45

137. Vidusaka - atinirghṛṇam kṛtam khalu devyā / RV IV. p. 86

138. sampheto rosabhāsanam / DR. I. 45

139. vidravo vadhabandhādih / Ibid., I. 45

guruvyatikramo yastu vijñeyo vidravastu saḥ / NS xxi. 93

140. harmyānām hemasrngasṛiyamiva śikharairarciṣāmādadānaḥ
sāndrodyānadrumāgraglapanapisunitātyantatīvṛābhitāpaḥ /
kurvan kṛīdamahīdhram sajalajaladharasyāmalam dhūmapātai
resa plosārttayosiḥjana iha sahasaivotthito'ntah pure'gniḥ // RV IV. 14

141. eṣa maya nirghuṇahrdayayā
samyatā sāgarikā vipadyate / Ibid., IV. 103-104

4) ŚAKTI ¹⁴²:- It is the removal and recognition of obstacles of the antagonism. So it is used as a method of the removal of hostility. In RV ¹⁴³ the speech of the king shows that the anger of the queen Vāsavadattā has been removed who was the main obstacle in the acquisition of Sāgarikā. So it is śakti.

5) VYAVASĀYA ¹⁴⁴:- It is the obtainment of the means to accomplish one's undertaking. In RV the appearance of the conjuror on the stage helps for the accomplishment of the desired object of Yaugandharāyaṇa. On the other hand DR ¹⁴⁵ explains vyavasāya to be the supremacy of one's power. In RV IV 8-9 the magician mentions his supernatural power and explains that he would exhibit a trick for the king who is so eagerly longed to see Sāgarikā ¹⁴⁶. This is vyavasāya.

142 i) virodhasāmanam śaktiḥ / DR I. 46

ii) śaktiḥ punarbhavet virodhasya praśāmanam /

SD VI. 104

143. RV IV. I

144. vyavasāyastu vijñeyah patijñādoṣasambhavah /

NS xxi. 94

145. vyavasāyaḥ svasatkyuktiḥ / DR I. 47

146. mama pratijnaisa bhanāmi hrdayena yadvāñchasi draṣṭum /
tatte darśayāmi sphuṭam gurormantra prabhāvena // RV IV. 9

6) PRASAṄGA¹⁴⁷: The description of one's ancestors or elders is prasaṅga. In RV¹⁴⁸ IV the declaration of the identity of Sāgarikā to be the daughter of king of Simhala helps the attainment of the king's object of love.

7) CHĀDANA¹⁴⁹: It is a speech arising from "disgrace" and made for some purpose. So it is the contempt. In RV IV Sāgarikā is not dejected to see the fire in the harem where she has been kept as a captive and as such at her death all the sorrows would vanish. Thus she feels that the death caused by the fire would certainly put an end to her mental agony¹⁵⁰. On the other hand, however the fire brought about the union of the king with Sāgarikā and her all such mental agony comes to an end.

DR gives another example of chadana where the king feels the queen Vāsavadattā to be pitiless on him¹⁵¹. So here Vāsavadattā is shown as an obstacle in the love mission of the king and he speaks ill of the queen and so it is a chādana.

147. gurukīrttanam prasaṅgaḥ / DR I. 46

148. deva, yāsau simhaleśvarena svaduhitā ratnavālī namāyuṣmatī
vāsavadattām dagdhāmūpasrutya devāya pūrvaprārthita sati pratidattā /
RV IV p. 102

149. chādanam cāvamānanam / DR I. 46

150. adya hutavaho distyā kariṣyati mama duḥkhāvasānam /
RV IV. p. 105

151. rāja - aho , niranukroṣā mayi devī / Ibid. IV. p. 91

8) VICALANA ¹⁵²:- It is the proclamation of the boasting regarding one's deed. The ND defines vicalana as hoasting of some one on account of valour, family , learning, beauty, good furtune etc. Vicalana is illustrated in RV¹⁵³ IV where Yaugandharāyaṇa proudly declares how he brought about the marriage of the king with Sāgarikā.

9) ĀDĀNA ¹⁵⁴ When attainment of the object desired is in sight it becomes an ādāna. DR ¹⁵⁵ explains ādāna to be a resume of the action. In RV Sāgarikā feels that the God of fire would end all her troubles¹⁵⁶. There the aim of Sāgarikā is reached through the union with the king Vatsarāja. So it is an illustration of ādāna.

152. vikatthanā vicalanam / DR I. 47

153. devya madvacanādyatha' bhyupagataḥ patyurviyogastadā
sā devasya kalatrasamghatanaya duḥkham mayā sthāpitā /
tasyāḥ prītimayaṁ kariṣyati jagatsvāmitvalābhah prabhoḥ
satyam dars'ayitum tathāpi vadanam śaknami no lajjayā // RV IV. 20

154. bijakāryopagamanādādānamiti samjñitam / Bha. xxi. 97

155. ādānam kārya sangrahaḥ / DR I. 48

156. distyā samantāt prajvalito bhagavān hutavaho'dya
kariṣyati duḥkhāvasānam / RV IV. p. 105

These are all the important sandhyangas of avamars'a sandhi. It is to be noted that vidrava as illustrated by DR is very much alike the pratiṣedha of SD. The most important divisions of avamars'a sandhi are

1. Apavāda
2. Sakti
3. Vyavasāya
4. Prarocanā
5. Ādāna

However, a careful observation of the sandhyangas makes us aware that the virodhana creates a serious bar to the attainment of the hero's desired object and as such in turn it creates doubt regarding the attainment of the desired object in the mind of the hero. This obstacle brings out the best in the hero and certainly of success is guaranteed. The sub divisions like vyavasāya dyuti, sakti, prarocanā and ādāna are testimony to prove the veracity of this assertion¹⁵⁷.

157. Kulkarni, V.M. Studies in Sanskrit Sahitya Sastra p. 101

Now let us discuss about nirvahaṇa sandhi. Nirvahaṇa refers to that part of the plot where the goal is reached¹⁵⁸. In RV the nirvahaṇa sandhi is in the last act of the play where in the success of Vatasaraja is attained through the identification of Sāgarikā.

There are fourteen¹⁵⁹ subdivisions of nirvahaṇa sandhi. All of these subdivisions are seen in RV.

1) SANDHI¹⁶⁰: It is the attainment of bīja that was indicated in the mukha sandhi. In RV¹⁶¹ Vasubhūti and Bābhavya strongly believe Sāgarikā to be their lost princess Ratnavālī. Thus, what was hinted in the mukha sandhi in the first act is clarified in detail.

158. bījavanto mukhādyarthā viprakīrṇā yathāyatham /
ekārthyamupaniyante yatra nirvahaṇam hi tat // DR. I. 48-49
159. sandhirvibodho grathanam nirnayah paribhāṣanam //
prasādānandasamayāḥ kṛtibhāṣopagūhanāḥ /
purvabhāvopasamhārau prasāstisā caturdasā // Ibid., I. 49-50
160. i) sandhirbījopagamanam / DR. I. 51
 ii) bījopagamanam sandhih / SD VI. 110
 iii) mukhabījopagamanam sandhiriti abhidhīyate / NS xxi. 99
161. Vasubhūti - Bābhavya susadṛśyam rājaputryā /
 Bābhavya - mamāpy evameva pratibhāti / RV IV. p. 107

2) VIBODHA¹⁶²: It is the search for an end aimed at. In RV the identification of Ratnavali is made through Vasubhūti. Vāsavadattā reveals how Yaugandharāyaṇa had handed over Sāgarikā saying that she was found in the ocean¹⁶³. So it is an illustration of vibodha.

3) GRATHANA¹⁶⁴: It refers to a purpose. In RV fourth act, Yaugandharāyaṇa apologizes to the king Udayana as he kept Sāgarikā with the queen Vāsavadattā without informing the king¹⁶⁵. By this the end of the drama in the form of obtainment of Ratnavali, by king Udayana is referred to and as such it is an example of grathana.

4) NIRNAYA¹⁶⁶:- It is a narration of one's experience with reference to the end or purpose. In RV Yaugandharāyaṇa's description¹⁶⁷ of the back ground of the marriage of Udayana with Sāgarikā in detail is an instance of nirnaya.

162. i) vibodhah kāryamārgaṇam / DR I. 51

ii) kāryasyānveṣaṇam yuktyā vibodha iti kīrttitah / NS xxi. 99

163. Vāsavadattā - āryaputra, eṣā sāgarāt prāpteti

bhaṇitvā' mātyayaugandharāya nena mama haste nihitā /

ata eva sāgariketi śabdyate / RV IV p. 108

164. i) grathanam tadupakṣepah / DR I. 51

ii) upakṣepastu kāryānām grathanam parikīrttitam / NS xxi. 100

iii) upanyāsastu kāryānām grathanam / SD VI. 110

165. deva, kṣamyatām yaddevasyānivedya mayaitat kṛtam /

RV IV. p. 110

166. i) anubhūtākhyā tu nirṇayah / DR I. 51.

ii) anubhūtasya kathanam nirṇayah samudāhṛtah / NS xxi. 100

iii) nirṇayah punah / anubhūtārthakathanam / SD VI. 110-111.

167. deva, śrūyatām / iyaṁ simhaśvarasyaduhitā siddhādesēnopadiṣṭā yo'syāh pānim grahiṣyati sa sarvabhaumo rājā bhaviṣyati iti / etc. RV IV p. 116

5) PARIBHĀṢANA ¹⁶⁸: It is the exchange of speech where one's fault is admitted. This subdivision is illustrated in RV at the close of the play. Ratnāvalī and Vāsavadattā censure themselves for their improper behaviour shown to each other¹⁶⁹.

6) PRASĀDA ¹⁷⁰: It is waiting upon (the hero or heroine) with a purpose of pacifying the anger. In RV IV act till the last moment Yaugandharāyaṇa did not take the king into confidence. Therefore , he requests him to forgive him¹⁷¹.

7) ĀNANDA ¹⁷²: The obtainment of the most desired object is ānanda. In RV ¹⁷³ the king is very happy at the acquisition of Ratnāvalī.

168. parivadākṛtam yatsyāttadāhuḥ paribhāṣaṇam / NS xxi. 101
paribhāṣā mitho jalpaḥ / DR I. 52

ii) vadanti paribhāṣaṇam /
parivadākṛtam vākyaṃ / SD VI. III

169. Ratnāvalī - (ātmagatam) kṛtāparādhā devyā
na śāknomi mukhaṃ darsayitum /

Vāsavadattā - ehi, ayi niṣṭhure ? idānīmapi bandhusnehaṃ darsaya /

RV IV p.109

170. i) prasādaḥ paryupāśanam / DR I. 52

ii) suśrusādyupasaṃpannaḥ prasāda itī bhanyate / NS xxi. 102

iii) suśrusādīḥ prasādaḥ syāt / SD VI. 112

171. deva ksamyatām / RV IV. p. 110

172. i) ānando vañchitaprāptiḥ / DR I. 52

ii) samāgamastu yo'rthānamānandaḥ sa tu kīrtitah / NS xxi. 102

173. rājā-yathāha devī (itī Ratnāvalīm grhṇāti) / RV IV. p. 112

8) SAMAYA¹⁷⁴: It is the end of all misfortune. The final union¹⁷⁵ between Vāsavadattā, the chief queen and Ratnāvalī, the princesses as the sisters put an end to their sorrows and sufferings and all the troubles of rivalry come to an end. This is the illustration of samaya.

9) KRTI¹⁷⁶: Kṛti is that state of mind when the difficulties are wiped out on account of the obtainment of the desired object. In fact kṛti is interpreted as

1) Substantiation or confirmation of the result attained or (ii) the conciliation of each other (by the hero and the elder queen, who earlier opposed to the acquisition of Sāgarikā on attaining the desired object.

In the second case in RV IV th.act, the king and Vasavadatta try to reconcile with each other on attaining Ratnāvalī¹⁷⁷.

10) BHĀṢAṆA¹⁷⁸: The attainment of respect or honour is bhāṣaṇa. In RV (Act. IV 21) the king proudly refers to various achievements such as the acquisition of Sāgarikā¹⁷⁹.

174. samayo duḥkhanirgamah / DR I. 52

175. ayusmatī samās'vasiḥi samās'vasiḥi /
nanviyam jyāyāsī te bhaginī duḥkhamāste /
tatparisvajaṣvainām / RV IV. p. 109

176. i) kṛtirabdhārtha s'amanam / DR I. 53

ii) labdhasyārthasya s'amanam dyutirityabhi dhīyate / NS xxi. 101

177. rājā- ko devyāḥ prasādam bahu na manyate /
Vāsavadattā - āryaputra, dure'syāḥ matrakulam /
tattathā kuruṣva yatha bandhūjanam na smarati / RV IV. p. 112

178. i) mānādyāptis'ca bhāṣaṇam / DR I. 53

ii) samādānādisamyuktaṁ bhāṣaṇam tucyate budhaiḥ / NS xxi. 104
sāmadānādibhāṣaṇam / SD VI. 113

179. RV IV. 21

11) PŪRVABHĀVA¹⁸⁰: It is the foreseeing of the object of one's desire. Bharata and Viśvanātha name it as pūrvavākya. In RV¹⁸¹ the minister Yaugandharāyaṇa says to Vāsavadattā " Do as you please as Sāgarikā is your sister ". In this speech Vāsavadattā certainly foresees the kārya, the union of the king and Sāgarikā, so it is an example of pūrvabhāva.

12) KĀVYASAMHĀRA¹⁸²: It is "obtaining a boon . When some of the important characters of the play say that what more can they do for the hero etc. we have this sub division in RV¹⁸³ when Yaugandharāyaṇa, the minister says that " what more benefit can he do " etc. It is the example of kāvyasamhāra.

13) PRASĀSTI¹⁸⁴: It is a prayer for peace to the king and the people of the country. The last verse, i.e the bharatavākya of RV is an example of prasāsti¹⁸⁵ where there is the prayer for peace of the countrymen and the king.

180. kāyadr̥ṣṭyadbhūtaprāpti pūrvabhāvopaguhane / DR. I. 53
pūrvavākyaṃ tu vijñeyaṃ yathoktārthapradarsakam /
NS xxi. 104

181. Yaugandharāyaṇa - evam vijñāya bhaginyāḥ
samprati karaṇīye devī pramāṇam / RV IV. p. 111

182. i) varāptiḥ kāvyasamhārah / DR. I. 54
 ii) varapradānam samprāptiḥ kāvyasamhāra isyate / NS xxi. 105

183. deva taducyatām kim te bhūyah priyaṃ karomi / RV IV. p. 112

184. i) pras'astiḥ śubhasaṃsanam / DR I. 54
 ii) nṛpadevaprasāntis'ca prasastirabhidhīyate / NS xxi. 105
 iii) nṛpades'adis'āntistu pras'astirabhidhīyate / SD VI. 114

185. RV IV. 22

TIME ANALYSIS OF PRIYADARSĪKĀ

It is always difficult especially in Sanskrit dramas to determine the period of time occupied by the whole action of the play. In the absence of any positive statement in the play regarding the intervals of time either by the author himself or other characters, it is difficult to ascertain the exact period of time occupied by the events narrated in the drama and we have to draw more upon imagination and make our own conjectures.

In the play PD, Harṣa has compressed events those occupy more than a year. All the incidents like the escape of Udayana with his bride Vāsavadattā, the misfortune of Dr̥ḍhavarman, Vindyaketu's defeat, rearing up of Priyadarsikā by Vāsavadattā up to a marriageable age, release of Dr̥ḍhavarman from captivity for a period over than a year etc. are compressed into a single year and some days more.

In the viṣkambhaka we learn from the chamberlain of the 'Anga' king Dr̥ḍhavarman, that his master has been imprisoned¹⁸⁶ by the king of Kalinga and by his concluding speech it is clear that the season of the year is autumn. The sun shines with its severe autumnal heat and the sun has passed from the Zodiacal sign Virgo to libra¹⁸⁷. Thus it is clear from the above that the month was Āśvina, where the sun remains in libra. Hence the presentation of viṣkambhaka takes place some where in an autumnal day.

186. kathitam cādya mama vindhyaketunā " mā bhaisih /
jivati tatrabhavan maharajo dr̥ḍhavarmā
gādhaprahārajari krto baddhas' tiṣṭhati iti / PD I. p.5

187. aho atidāruṇatā saradātapasya /
ghanabandhanamukto'yaṁ kanyāgrahanātparam tulām prāpya / Ibid., I. 5

Interval :- There exists an interval of a few days between the viṣkambhaka and the 1st. act because of the following reasons.

(i) That vidūṣaka's¹⁸⁸ report of Dr̥ḍhavarman's imprisonment by the Kalinga king.

(ii) That king Vatsa himself says that many days have elapsed since he sent Vijayasena against Vindhyaketu¹⁸⁹. This has been explained by Vijayasena when he narrates that three days are required for the movement of his forces¹⁹⁰. The attack was made in the day break. We know from the words of the chamberlain in viṣkambhaka that the whole battle was over by time of his arrival in Vindhyaketu's place after his bath from Agastyatirtha¹⁹¹. Thus it seems that the battle was of a very short period and victorious Vijayasena left the place immediately after the war.

A period of three days must have been taken by Vijayasena to return with his army. Thus the duration of three days + three days = 6 days can very well explain the implication of 'bahūni ahāni'. Vijayasena must have reached on the 7th. day.

188. Ibid., I. p. 7

189. Vindyaketo rupari bahūnyahāni vijayasenasya preṣitasya /
Ibid., I. p. 7

190. Ibid., I. p. 8

191. Ibid., I. p. 4

ACT: I :-

King Udayana appears on the stage. Victorious Vijayasena comes along with the daughter of deceased Vindhyaketu¹⁹². Infact, she happens to be the daughter of imprisoned Drdhavarman. King Vatsa appointed her as a maid of Vāsavadattā and directed the queen to remind him at her marriageable age¹⁹³.

Thus, from the textual evidences, Act. I- begins about two hours, before the forenoon of some day in Āśvina and is closed at mid-day.

Interval:- There are many reasons to consider an interval of one year between Act I and II. First of all the length of Drdhavarman's imprisonment is said to be one year¹⁹⁴ at the close of the play. Secondly, we come to know the intimacy developed in between Indivarika and Āraṇyikā through their talk. Their conversation also explains the queen's views of informing the king regarding the marriageable age of Āraṇyikā, in accordance with later's command. In this scene also the king finds Āraṇyikā to be an extremely beautiful lady. These occasions point to a long term interval.

Thirdly, the king describes the exquisite scene of the garden and tank near the dhārāgrha. This can be the autumn of the next year.

Thus, the period of action in the second act may be same day in Āśvina, where the queen describes to give a svastivacana while observing a fast in honour of the sage Agastya. This is done after Bhādrapāda. The events take place in the afternoon at the advent of sunset¹⁹⁵ when the king retires to his palace after his unexpected meeting with Āraṇyikā.

192. Vindhayaketor..... tadduhite' ti / Ibid., I. p. 9

193. yadā varayogyā bhaviṣyati tadā mām smāraye ti / Ibid., I. p. 10

194. tasya samadhikam samvatsaram kaṅgahatakena baddhasya / Ibid., IV p. 46

195. aye katham nabhomadhyamadhyāste bhagavān sahasradīhitih / Ibid. I. p. 10

Act. III :-

The third act opens late in the afternoon of the full moon day of Āśvina when kaumudyutsava is observed. On that day the mimic play of Sāṃkr̥tyāyanī is enacted. Manoramā speaks that the remaining portion of the play will be presented before the queen on the kaumudī festival¹⁹⁶ which falls on the fifteenth day of Āśvina. Āraṇyikā's conversation with Manoramā explains her deep-rooted love for the king. Vidūṣaka's statement also illustrates the king's love-sickness for Āraṇyikā. These statements prove that there must have been a period of five or six days 'interval' between the 2nd. and 3rd. act to create a deep impression in the minds of both Āraṇyikā and king. Vasantaka and Manoramā realise the importance of their love and try to unite both of them again in the mimic play staged before the queen. Vidūṣaka leaves the place and Manoramā goes to the play house with Aranyika when the twilight is already past¹⁹⁷. Thus the third act begins in the evening and ends when it is bed time, after the breaking up of the mimic play¹⁹⁸. The king retires for the night and chalks out a plan to propitiate the angry queen who has imprisoned Āraṇyikā and vidūṣaka.

196. adya rātrau
adya kaumudīmahotsave / Ibid., III. p. 23

197. atīkrāntā khalu sandhyā Ibid., III. p. 31

198. idanīm śayaniyam gatvā devyāḥ prasādanopāyam cintayami /
Ibid., III. p. 44

Interval:-

There is a separation of Act. III from act. IV through a slight interval. From the pravesāka it is clear that Āraṇyikā has been imprisoned by the order of Vāsavadattā. ^{S/} Her allusion to the incident between Āraṇyikā and the king in the mimic play implies that the interval is not a long one¹⁹⁹. Even Sāmkrtyāyanī refers the episode to have happened on the day of full moon festival. The king also refers to the news of victory of Vijaysena over Kalinga to have been received before some days²⁰⁰.

Thus there must have been a small interval before the presentation of 4th. act.

ACT: IV:-

This is the last act of the play. Here we get the reference of 'over a year'²⁰¹ in the prologue. In the midst of the play the king has received a letter from Vijayasena about his announcement of fall of the Kalinga country being expected "today or tommorrow"²⁰².

199. esa āraṇyikāvṛttāntaḥ pratyakṣaḥ / Ibid., IV. p. 47

200. katipayāny ahāni / Ibid., IV p. 50

201. samadhikam samvatsaram / Ibid., IV. p. 46

202. adya s'vo vā / Ibid. IV. 5

By this time being accompanied by Vinayvasu the old chamberlain of Dr̥ḍhavarman Vijayasena enters the scene announcing his victory over Kalinga. Dr̥ḍhavarman sits back on his throne. Vinayvasu recognises Priyadarsikā to be the lost daughter of Dr̥ḍhavarman and explains her relationship with Vāsavadattā to be her cousin. Thus at the end Priyadarsikā is united with the king as another wife. Therefore there is a happy ending of the play.

Though we have no means of determining the exact hour of the beginning of fourth act, yet it can be said that it lasted for about three hours²⁰³.

Hence, the resume of the duration of action of PD may be innumarated as the following :-

viṣkambhaka : Part of one day in the rainy season of autumn

Interval of many days.

Act. I:- Part of a day, in forenoon till mid -day.

Interval of atleast one year.

Act. II:- Latter part of an autumn afternoon.

Interval of a short duration.

Act. III:- Evening of kaumudī festival.

Interval of a short duration.

Act. IV:- Part of a day.

It seems that the action of the play covered more than a year from autumn till the autumn of next year. However, as per the rules of dramaturgy they have been compressed into one year.

203. Kale. M. R. Priyadarsikā. Intro. xxix

1. THE SCENE OF ACTION OF PRIYADARSĪKĀ.

Act I- The king's palace and the pramadodyāna or the ladies park adjacent to the palace on its precincts are the places where the whole affair of the plot has taken place. In the viṣkambhaka of the first act, the chamberlain is on his way from the Anga country to his master²⁰⁴. The second scene takes place in a so called drawing room where the king Vatsarāja used to consult with his ministers. That room is fit for the king Udayana to hear the episode relating to Vindhyaketu from Vijayasena who had come along with Rumaṇvān, the minister. Udayana comes to know about the daughter of Vindhyaketu (originally Priyadarsikā) and asks the chief queen Vāsavadattā to make necessary arrangements relating to her future studies²⁰⁵.

204. PD, I. p. 4

205. Ibid., I. p. 10

Act-II: In the second act both the king and vidūṣaka go to the ladies park (dhārā-grhodyāna)²⁰⁶ for two different purposes. The king wants to pacify his anxiety for the queen Vāsavadattā who has been observing the vow of a fast. On the other hand vidūṣaka goes to take bath in the pond, attached to the shower house, an initial preparation for his svastivacana. Being ordered by Vāsavadattā, Indivarikā and Āraṇyikā also come there to pluck śephālikā and lotus flowers where the first meeting of the hero and heroine takes place. So the place near the garden of shower house is highly proper for such incidents.

Act-III:-

The banana bower and the prekṣāgāra are utilised by the poet for his scenes of the third act. Manoramā discovers Āraṇyikā in her love-lorn condition and overhears her lamenting on her helplessness.²⁰⁷ Manoramā along with vidūṣaka hatch a plot for the union of the king with Āraṇyikā. But now, the scene shifts to music hall of the palace²⁰⁸. The whole plot of the drama moves around the internal harem. So far as the music hall is concerned it is also connected to the construction of the main drama as

206. Ibid., II. p. 11

207. Ibid., III. p. 25

208. prekṣāgrhameva gacchāvah / Ibid., III. p. 29

near by places of shower house garden have the importance . The harem in its narrow sense may indicate the internal dwelling apartments of the queens and other female inmates. But in its metaphorical implications it refers to all the connected places related to the visit of the queens for the purpose of the development of the main story. Hence, there is no break in the uniformity of the places from the pleasure garden till the music hall . For the accomplishment of some other work also the change of place is required , because the encounters of Udayana with Vāsavadattā is possible only in inner harem. The shower house garden is not near the pond. So the music hall happens to be the place till the completion of the IIIrd. act.

Act:IV:-

All the incidents of the fourth act take place inside the palace. The initial conversation between Monoramā and Kāñcanamālā takes place in some remote corner of the palace , the talk between Vāsavadattā Sāñkr̥tyāyanī takes place in dantavalabhi²⁰⁹ and the initial talk between the king and vidūṣaka occurs in the passage to dantavalabhi²¹⁰. Thus all the main incidents take place in the dantavalabhi.

209. eṣā khalu devī tayaiva saha

dantavalabhyāñ tiṣṭhati / Ibid., IV p. 46

210. rājā - iyañ devī dantabalabhimadhya madhyāste /

yavadupasarpami / Ibid., IV . p. 49

PLOT ANALYSIS IN PRIYADARSĪKĀ

Action is the life line of a drama. Therefore a dramatist must be careful about the execution. Harṣa is quite attentive to this fact. In PD none of the doings of the characters come on the way of the plot. The events of a dramatic plot are normally divided into three types. Events which are under one's control i.e. svāyatta, events which depend upon other i.e. parāyatta events which depend upon supernatural elements i.e. daivāyatta. Out of these three events svāyatta and daivāyatta vyāpāra are seen in PD and Harṣa has consciously avoided the use of supernatural elements as its use hampers the movement of the plot and appears not to be quite in tune with his scheme. The nandī verses of PD are short but admirably serve the purpose of making the audience interested towards the staging of the play. It indicates the future course of events. The introduction of sūtradhara is relevant and succinctly supplies all the relevant information regarding the play to the audience²¹¹. The kancuki Vinayavasud indicates the scene of action and his melancholy mood is clearly known to the audience through his actions and physical movements indicating thereby the future course of the development of the plot of the drama²¹². The conversation between the king and vidūṣaka is successful in so far as it gives the background information and reveals

211. Ibid., I. p. 3

212. Ibid., I. p. 4 -5

the character of Vatsaraja and Vāsavadattā to some extent. Vaitalika's utterances also serve the purpose of indicating the future actions of the king in addition to giving the hint time²¹³. Harṣa intermixes the dialogues with various types of stage directions admirably. These stage directions are lively and add to the naturalness of action on the stage.

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The entire scene of action in the IIInd. act centres around the observance of the vows of Vāsavadattā. The king, the vidūṣaka, Indivarikā and Āraṇyikā come to the pond near the dhārāgrhodyana. The king and vidūṣaka come to the spot to assuage the ruffled feelings of love lorn Vāsavadattā who is observing fasting. Āraṇyikā and Indivarikā also come to the spot because they are despatched by Vāsavadattā to gather flowers. While gathering flowers bees torment Aranyika and on the pretext of helping her, Udayana gets a chance to come in close contact with her and from vidūṣaka's introduction she comes to know about Udayana. This scene reminds the reader of the similar situation of SK. But a comparison between these two scenes reveals that the scenes of SK are more suggestive, but the scene in PD is more factual and natural. Indivarikā is perplexed and does not know that Vatsaraja Udayana is there. Vidūṣaka's utterance bhavati sakala prthvī paritrāṇa samarthena vatsarajana

213. Ibid., I. 11

paritrāyamānā, ²¹⁴ makes her aware of the real identify of the person who has come to her rescue. The events of III rd. act thus appears to be justified and add charms to the drama.

The introduction of the device of garbhanātaka in the IIIrd. act is a master stroke of the genius of Harṣa. It is essential for the development of the plot, charactersation and delineation of sentiments and is instrumental for the union of the love lorn hero and heroine. It has influenced subsequent dramatists like Bhavabhūti and Rājasékhara most. The blurting out of the secret plan of union between Vatasarāja and Āranyikā²¹⁵ of vidusaka appears to be quite natural and lends a unique charm towards the dramatic effect of the whole scene.

The receipt of the letter of Aṅgāravati by Vāsavadattā²¹⁶ in the IV th. act is instrumental in lessening the chasm of misunderstanding between Vāsavadattā and Udayana and paves the way for revealing the real identify of Āranyikā and her ultimate reconciliation with Vāsavadattā. As a result the happy union between hero and heroine takes place. The scene depicting the taking of poison²¹⁷ by Āranyikā who serves the purpose of bringing her immediately to the stage and indicates the expertise of the hero in curing poison bites. It enhances the suspense of the audience so that the dramatic effect gets a fillup. Thus the plot construction of PD is admirable and reveals the power of critical judgement, dramatic dextrority and propriety of the author.

214. Ibid., II. p. 20

215. Ibid. III. p. 37

216. Ibid., IV. p. 45

217. eṣā khalvaranyikā kalyavyapadesē
nānitām viṣam pītva prāṇasamsāye vartate / Ibid. IV p. 54

TIME ANALYSIS IN RATNAVALI

From a close study of RV it seems as if the play covered a time span of a week or even less than a week.

In the viṣkambhaka Yaugandharāyaṇa informs the audience that the king having been invited to see the celebration of spring festival goes to the upper section of the palace. So it is clear that the play starts with the commencement of spring festival²¹⁸. The spring festival usually takes place in the month of caitra or vaiśākha.

Act-I:- The first act records the celebration of the spring festival through the dvipadīkhaṇḍa of Madanikā and Cūtalatikā²¹⁹. So the play begins on some day of caitra season. Of course there is a lot of difference of opinion amongst scholars regarding the exact day. According to Devdhar and Suru the occasion is on madanatrayodaśī i.e. the caitra śukla trayodaśī²²⁰. According to Kale²²¹ the Act-I begins late in the afternoon of one of the days of the madana festival and this must be the full moon day. Jackson²²² takes it on 13th. day of caitra, which seems unnatural. However from the interval evidences of the text it appears more probable that Act.I must have begun in the full moon day of the month caitra. Even the act must have been finished within two hours or so. So it seems that the events of Ist. act must have taken place in between 5 PM to 7 PM in the evening of caitra, the śukla section of the month, as there is the

218. pramodamavalokayitum prāsādābhīmukham

prasthito devaḥ / RV p.8

219. iha prathamani madhumāso janasya

hrdayani karoti mṛdulani / RV p.14

220. Devadhara and Suru Ratnavali Intro. p. 18

221. Kale, M.R. RV Intro. XXVI.

222. Jackson, A.V.W. Time Analysis of Sanskrit Plays II, JAOS ,

Vol. XXI, 1900 p 90-91

reference to 'godhuli' when the moon appears in the sky²²³.

Interval:- There might have been a short interval of one day between Act. I and Act.II. Because in the Ist. act. Sāgarikā has entrusted the responsibility of the sārīka on Susaṃgatā. There is the deep probing relating to sārīkā in the beginning of the IIInd. act²²⁴. Susaṃgatā seeks her friend Sāgarikā to restore the bird to her keeping.

Act-III- Evidently all the incidents must have taken place in the second day after the interval . Even if we leave the pratipadā day for the king to learn from Śrikhaṇḍadāsa, the receipe to bring forth unseasonal flowers in the dvitīyā day the king must have taken interest in applying the recipe, to Navamālikā flower. This is very much possible due to psychological reasons. Even there is a possibility that Srihandadasa, who came from Śripurvata²²⁵ was present in Kausambi during the spring festival. The king learnt the application of untine flowering in the morning of pratipadā and had some how experimented it on the same day. In pūrnimā day he might not have learnt it as all the persons in the harem including the king and queen were extremely busy in the celebration of kandarpa festival.

Though there is no definite time mentioned regarding application of sacred magic to Navamālikā by the king or Sāgarikā's arrival in Kadaligrha.

223. RV I 24

224. Ibid., Pp. 28-29

225. Nipuṇikā says in RV page 29

SCENE OF ACTION IN RATNĀVALĪ

Ratnāvalī is a play depicting scenes in the harem of king Udayana of Vatsa land.

Act. I- In the first act the king ascended the upper section of the palace²²⁶ with vidūṣaka and witnesses the folk dances related to the spring festival. Even from the words of vidūṣaka it is clear that the charm of the cupid festival can be visualised from that portion of the palace²²⁷. The king's expression of the exquisite beauty of Kausambi is a proof to the lofty height of the palace²²⁸.

In this place both Madanikā and Cūlatatikā enter exhibiting the play of love and chanting a dvipadī ditty. So, this is the most befitting place of the palace for the arrangement of the dance and music of the spring festival. Vidūṣaka makes jokes with both the maidens. Then the two ladies convey invitation of Vāsavadattā for spring festival. So the king and vidūṣaka go there.

Harṣa very aptly has chosen the Red-Asoka tree of Makaranda gardens where the worship of omnipotent cupid is scheduled to be held. In fact the worship of cupid is really expected in the famous Makaranda garden with a silken canopy spreadout through a mass of mango flowers, shaken by the malaya breeze and resounding with the sweet music of the cuckoo and the humming sound of the giddy black bees²²⁹. Here the trees appear as if infatuated through the touch of honey and show a coppery hue with fresh leaves of lusture of emerging coral. By such beautiful spring

226. RV p.8

227. Ibid., p.11

228. Ibid., I/10

229. RV p. 18

festival the king Udayana gets inspired to eulogise the queen with kusuma sukumāramurtirdadhātī²³⁰, vālapravāla vitapiprabhā lālāteva 231, udbhinnāparamṛdutarā kīsalaya iva²³² etc. .

Thus , makarodyana is the most befitting place for the auspicious ceremony of the cupid where there is an union of both " alambana and uddīpana vibhāvas. "

Act. II . The IIInd. act of RV is centred around the garden of the king and the banana bower. There are many advantages in selecting these places.

a) This part of the garden is dense with trees to such an extent that one can hide easily there²³³. Susamgatā says to Sāgarikā to hide herself within the dense Tamāla tree²³⁴.

b) From this place the pond is not far off from where in addition to water some materials of requirement during the love sickness like lotus leaf, the unguent of vetiver to be applied, lotus stack bracelet etc. are to be obtained easily.

c) This place was quite near to the Navamālīka creeper of the king where it was easy for the king to come there with his friend vidūṣaka.

d) This place was also a proper place for the portrayal of a picture.

Thus for the proper development of the play this place is very important. Susamgatā and Sāgarikā get ample protection through the thickets of Tamāla tree for two times. First of all when that wicked monkey, fond of rice and curd had come there probably being attracted by the banana bower.

230. Ibid., I. 19

231. Ibid., I. 20

232. Ibid. I. 21

233. Ibid., I/17. 18 II.3

234. tadalaksitam tamalavitapandhakare pravisyaetc. Ibid., II. p. 36

Secondly, with the apprehension of being caught red-handed by Vāsavadattā, Sāgarikā went to this bower where Susaṃgatā brought lotus-stack from the near by pond required for her bed. Fortunately enough the king and vidusaka reached there and found the love-lorn condition of Sāgarikā. The king wanted to go near Navamālīka creeper, near the banana bower. But the mischievous monkey had opened the door of the sārīkā. Sārīkā also recounted the whole of intimate but secret talk between Sāgarikā and Susaṃgatā. Vidūṣaka clapped his hands and shouted at a very high pitch. So it was natural for the sārīkā to fly towards the banana bower. Both the king and vidūṣaka chased the bird and finally saw there Sāgarikā and Susaṃgatā. Thus, the first union between the hero and heroine has taken place in a remote corner of the garden which seems quite impressive. The Navamālīka creeper was near the 'banāna' bower. So Vāsavadattā also came there in search of the king. Thus, the garden is the best place for the development of art and love episodes of both hero and the heroine in the IIInd. act.

Act:III- Third act takes place in the same garden but in a separate place called madhaviṭā māṇḍapa. There are many reasons behind the selection of such a place.

i) The episode relating to the picture had already taken place in banana bower. However that place was never suitable for dalliance. One had to cross the 'makaranda' garden in order to go to madhaviṭā māṇḍapa, a far and remote place. So there was no possibility of any one coming there during night without any definite purpose.

ii) The attempt of frustrated Sāgarikā to commit suicide by strangling through the creeper string can be accounted for easily as these were available there.

Act. IV - This act opens with the conversation between Susaṁgatā and vidūṣaka. It is clear from their talk that the king was in crystal pavillion²³⁵. Here takes place the discourse with Sāgarikā regarding the jewel necklace and here also he hears about the episode of victory over Kośala. In addition to all these things the great magician Sarvasiddhi also exhibits his magical tricks here. Yaugandharāyaṇa contrives to send Babhravya and Vasubhūti to the king's presence during the magical plays. Vasubhūti relates the story of Ratnāvalī's betrothal and her disappearance by ship wreck on her way to Kausambi. Thus, for all such dramatic fragments the crystal pavillion is the most proper place. There is the meeting place for the king and it is quite near to the internal harem. After this the release of Sāgarikā and the marriage with her etc. are shown in that part of the harem where the king saves the heroine from the artificial fire. From the words " tadavasthā " and " tvadvacanād asmabhir ihānītā Sāgarikā " it is inferred that the crystal pavillion was so near to the place of fire that all could come there easily after the rescue of Sāgarikā. Even after the fire scene it looks odd to talk there by standing alone. So, probably the marriage takes place in the same crystal pavillion.

Thus, the arrangement of place justifies all the corresponding scenes of RV. It seems quite natural now to consider that all such scenes must have taken place both in the garden or harem. Really speaking garden is a part of harem. Thus, through a metaphorical extended meaning the herem can be said to be the "place" of enactment for RV.

235. eṣa khalu bhartā sphaṭika s'ilāmaṇḍapamṛgataḥ / RV IV p.88

THE PLOT ANALYSIS IN RATNĀVALĪ

RV attests to SriHarṣa's ability of masterly plot construction. Though the play is full of verses of exquisite poetic sensibilities, his skill in plot construction has not suffered a bit on that account²³⁶. The utterances and actions of the characters in RV impact a lively vitality to the growth of the plot and add charm ultimately to the play. The nāndī verses build up the background and skilfully suggest the course of action throughout the drama. The prastāvanā is also successful in its aim of nicely introducing the drama, the dramatist and the subject matter. Yaugandharāyaṇa sows the seed of action in viṣkambhaka. The singing of dvipadīkhaṇḍa and the enactment of madanalīlā by Madanikā and Cūtalatikā in first act attest to Harṣa's power of imagination and the skill in the development of the plot. The monkey let loose from the stable and the maina set free consequently by him are novelties and they are vital element in giving a turn to the course of events sparing there by many an unpleasantness and undramatic situations. The repetition of the dialogues between Sāgarikā and Susaṃgatā by maina bird is not without purpose as it gives inclining of her love to the king as well as her timidity and helplessness is known.

The scheme of exchange of dress is beautifully conceived in third act as it adds charm and loveliness to the development of the plot. Sriharṣa has made use of svāyatta.

236. Keith, A.B. The Sanskrit Drama, p. 175.

Das gupta S.N, History of Sanskrit Literature p. 261

parāyatta and daivāyatta vyāpara in the drama. In the first category may be included enjoyment of vasantotsava by the king, discription of war by Vijayaverman, songs and dances by cetis, various actions indicating love of heros and heroines, anxiety of vidūṣaka to help the king, the eagerness of Susaṁgatā to help the heroine are included under svāyatta vyāpāra, because the actions in these cases solely depend upon the volition of the person concerned.

Arrival of Sarvasiddhi in accordance with Yaugandharāyaṇa's bidding, the scene of conflagrations due to the feats of magician, the prompting of Susaṁgatā to king to please Sāgarikā and Kāñcanamālā's prompting to Vāsavadattā to go to Madhavi bower can be proved under parāyatta vyapara.

The drowning of Ratnāvlī in the ocean due to shipwreck, the falling down of the drawing from the hands of vidūṣaka due to carelessness, letting loose of the monkey from the stable, the repetition of confidential talk between Sāgarikā and Susaṁgatā by maina bird and failure of the plan of exchange of dress by Susaṁgatā may come under daivāyatta vyāpāra.

A close scrutiny of the development of action in RV attests to the naturalness of it's execution. The characters in RV act in accordance with the prevailing circumstances and their own propensities. Hence they are so attractive.

TIME ANALYSIS IN NĀGĀNANDA

From a close study of Nāg it appears that the story element of the drama covers a time span of not more than three weeks. In the prastāvanā allusion to the celebration of Indrotsava is described. In the IInd. act the heat of the autumnal sun is referred to²³⁷. A gap of 15 days is generally taken to be necessary for the development of the plot. It becomes plausible that the Ist. act begins on the 8th. day of bright half of the month of Ās'vina and the IInd. act goes up to the 9th. day of dark half of the month of Kārttika²³⁸. This surmise gets support from the utterings of Mitrāvasu " Kumāra Jīmūtavāhano ' smabhiḥ āsannabhāvāt supariksito' yam " ²³⁹ and from utterings of the hero Jīmūtavāhana- " nitāḥ kim na niśah śaśāṅkadhavalā " ²⁴⁰. The first act most probably takes place at noon time. This assumption becomes clear from the reference " madhyamadyāste nabhasthalasya bhagavān sahasradidhītiḥ " ²⁴¹ and pratikṣyamānāvāḥ malayavatyaḥ kadācit mādhyandina savanavelā atikrāmet " ²⁴². The IInd. act most probably belongs to the same day or the day following the Ist. act. If the first assumption is taken, then the time assigned for it may be the afternoon. In the second alternative it will be early forenoon of the next day as the conversation

237. śaradātapajanita iva me santāpah / Nāg II.p.42

238. Tripathy, G. Sri Harsa ke rupaka p. 126

239. Nag, II. p. 59

240. Ibid., II. 3

241. Ibid., I. p.40

242. Ibid., I. p.36

between Jīmūtavāhana, vidūṣaka, Malayvatī, ceti and tāpasa could hardly take more than three to four hours. The events of the IIIrd. act follow the IInd. act immediately. From the vita's saying it is clear " prathama prahare eva malayavatyā vivāhamangalam nivṛttam tat katham sādā idanim prabhatepi nāgachhati²⁴³ ". So it is clear that it is day break now. The marriage festivity are still going on as is clear from the Śekharaka's remark. Towards the close of the IInd. act we find reference to sunset. " samprati hi pariṇatam ahaḥ astam yāsyam²⁴⁴ ". Thus, it is clear that the events of the IIIrd. act took place from dawn to dusk on the day after the wedding which materialised just after the closing of IInd. act. It appears that the wedding of Malayvatī and Jīmūtavāhana took place on the 10th. day of the darkhalf of the month Kārtika and the conversation of vita, ceta vidūṣaka, navamalika etc. as well as the sweet talks of hero and heroine in the Tamāla vithi took place on the 11th. day of darkhalf of Kārtika. The IVth. act occupies a shorttime. It is clear from the remark of kañcuki that Malayvatī has left her parents house and is residing with her husband in parent in-laws house²⁴⁵. According to Āśvalāyana grhyasūtra the newly wed couple should go to their own house on the 5th. day of their marriage. The description of sending the red garments for Jīmūtavāhana²⁴⁶ confirms an interval of five to six

243. Ibid., III. p.73

244. Ibid., III p. 98 v.18

245. duhitā ca śvaśurakule vartate / Ibid., IV p.99

246. Ibid., IV p.99

days between the IIIrd. and IV th. act. In the second place the festival of Dipa pratipada utsava ²⁴⁷ is celebrated on the first day on the bright fortnight of Kārtika. It is customary to give some suitable presents to the bride and bridegroom. This appears not to be coming just after the wedding of Malayavatī and Jīmūtavāhana. Jīmūtavāhana's attitude also indicates a slight waning of the honeymoon. He wanders with his brother in the seashore and enjoys the beautiful scene of the seashore. A little farther on in that he feels that his marriage with Malayavatī has been fruitful saphalibhuto me malayavatyā pānigraha. His words of reminiscence of Malayavatī's kisses implies that the union has taken place before some days. Jīmūtavāhana and Malayavatī are living together in his parent's house. The actions of the IV th. act most probably happened on the first day of the bright half of Kārtika. The events of Vth. act follow immediately upon the IVth. Thus, the Vth. act happened on the same day of IVth. act. It seems reasonable to assume that at least 10 days must have passed between the wedding and the great self sacrifice of the hero.

247. Ibid., IV p.100

SCENE OF ACTION IN NĀGĀNANDA

Sriharsa has given due attention to the places of dramatic occurrences in Nāg. The Ist. act is enacted in a place near Mālaya mountain²⁴⁸, where Īmūtaketu resides. This is also the place which is befitting for the meeting of Īmūtavāhana and Malaya vati, who happen to be the hero and heroine of the play respectively. Their first meeting place is the temple of Gaurī which is situated there. This temple indicates the nobility and purity of their love.

In the IIIrd. act the farcical occurrences between vita, ceta, vidūṣaka and Navamālika occurs in the kusumākara udyana²⁴⁹ and this place is most befitting one for this type of humour. The union of hero and heroine takes place in the Tamala vithika which is situated near kusumākara udyana²⁵⁰. They both sit on the crystal stone and engage in love talks. As it is a secluded place there is little likelihood of others overhearing the talk. This Tamala vithikā indicates the purity and profundity of love and it does not allow the full fructification of the union. Mitrāvasu comes to this place and informs the hero of the attack of Mātanga on his kingdom. Thus, the first meeting ends.

The occurrences of the IVth. act happen near the seashore. The seashore indicates the gravity and success of the hero. The huge stock pile of bones of dead serpents appears like Malaya mountain to the hero²⁵¹. Coming to know the true nature

248. malayaparvatam eva gacchāvah / Ibid., I. p.16.

249. Ibid., III. p. 73

250. ādesaya mārgam kusumākaroḍyānasya / Ibid., III p. 85

251. naivāmi malayasānavah, nāgānām
asthisamghātāḥ khalvami / Ibid., IV 103

of the bones the heart of Jīmūtavāhana gets perturbed like the wind swept ocean's surface of the ocean . The mother of Śaṁkhacūḍa wails pitifully in this seashore hearing which the hero's heart becomes full of pity and he decides to offer his own life for the sake of her son.

The events of Vth. act also happen on the peak of Malaya mountain. Garuḍa lifts Jīmūtavāhana to that place. Others also follow garuda and arrive there. Jīmūtavāhana's uttering "

śīramukhaiḥ spandata eva rakta madyāpi dehe mana mansamasti /
tr̥ptim na paśyāmi tavāpi tāvat kiṁ bhakṣanāt tvam virato garutman // ²⁵²

indicates the magnanimity of his character which does not get perturbed at the time of death. Goddess Gaurī appeared here and revived the hero as well as the dead serpents back to life. The peak of the Malaya mountain is the fittest place for her appearance and wonderful occurrence. The dwellings of Jīmūtakeṭu, the tapovana of kulpati Kausika, the temple of Daksina gokarṇeśvara and the seashore, all are situated near the Malaya mountain . So, the entire happenings of Nāg centres this mountain.

Thus, the places where in the different scenes of the play are enacted appear well choosen and indicate a compactness of the scene of action.

252. Ibid., V. 16

PLOT ANALYSIS OF NĀGĀNANDA

The analysis of action as shown in Nāg reveals no striking feature. The playwright has made use of three types of action i.e. svāyatta, parāyatta and daivāyatta. The self sacrifice of hero Jīmūtavāhana belongs to the first category, the raining of ambrosia by Garuḍa to the second category and revival of hero back to life and consequent conferment of the title of cakravartitva of Vidyādhara race on him by Goddess Gaurī to the last category.

All the characters act according to the plan. Their dialogues and actions are attractive and give a fillup to the unfoldment of the plot. The humorous situation of vita, ceta, vidūṣaka and Navamālīka in the IIIrd. act. appears superficial, but a close examination reveals its necessity. It attests to the usual merrymaking in a wedding ceremony so common in Indian contest. So, its introduction adds naturality to the description of wedding in the previous act.

The nāndī verses²⁵³ by eulogising lord Buddha suggest to the steadfastness and nobility of love life between hero and heroine. Like PD and RV the prastāvanā in Nāg is quite successful in its aim of introducing the drama.

253. Budho jinaḥ pātu vaḥ / Ibid., I.1

The beautiful play of the flute by Malayavatī is instrumental in sowing the seed of love between the hero and heroine. The sudden appearance of Śāṇḍilya in the scene leads to their abrupt separation. The announcement of tāpasa rekindles the hope of union. The conversation between ceti and nāyikā reveals the lovelorn condition of the heroine. Vidūṣaka describes in a similar way the love lorn condition of the king. The drawing of picture attests to the artistic tendency of hero and acts as an instrument of effecting the union. The rejection of Mitrāvasu's proposal by Jīmūtavāhana, lands Malayavatī on the verge of death²⁵⁴, but her steadfastness somehow sustains her. The announcement of the consent of Jīmūtavāhana's parents for the marriage by another ceti ultimately leads to the happy end.

The entire action of IIIrd. act serves as a background to the impending self sacrifice. The conversation between kañcukī, Vasubhadra and pratihāra Sunanda reveals the fact that Malayavatī is already in father-in-law's house and Jīmūtavāhana accompanied by Yuvarāja on the seashore. Mitrāvasu describes the arrangement regarding Garuḍa's food and consequent unhappiness among the serpents. Sunanda in the mean while takes away Mitrāvasu off the stage leaving Jīmūtavāhana to contemplate the self sacrifice. The bringing of twin red garments by kañcukī serves its purpose of revealing the haste and greediness of Garuḍa.

254. Ibid., II. Pp. 64-65

The last act is full of marvellous affairs. The heroic self sacrifice of Jīmūta vāhana²⁵⁵ makes Garuḍa repentant²⁵⁶ and goads him to bring ambrosia to revive dead serpents. The death and consequent revival of Jīmūtavāhana by Goddess Gauri²⁵⁷ catters to the sense of wonder in the audience and leads to the happy reunion at the end. Thus, the two distinct types of event of Nāg are fused in a nice way and adds charm and enhances the reputation of hero in the end.

The survey of scene of action of all these plays reveals the fact that Harsa is quite alive to the swift movement of the action of the plot. The entire plan is directed towards the fruition and accordingly he has introduced characters, situations, dialogues, conflicts and resolutions, so that the audience could enjoy them to the full.

Stageworthiness of Harṣa's dramas

The plays of Śrīharṣa were meant to be enacted on the stages and actually they were. A good dramatist always becomes conscious of the time span required for the staging of the play. If the time required is long, the audience gets bored and inattentive. If the time becomes too short they do not derive sufficient pleasure. Hence a happy balance should always be maintained between these two extreme situations. Śrīharṣa was quite aware of this fact, Hence, he wrote all his plays with the objective of staging them within three to four hours. Hence, his plays are sweet and short. Śrīharṣa knew the values of appropriate dialogues. His dialogues are therefore simple, direct and forceful. They are easy to understand and attractive. He has given all the necessary

255. Ibid., V. 11

256. Ibid., V. p. 155

257. Ibid., V. 171

directions in his plays. PD, RV, Nāg contain 183, 169 and almost 400 stage directions. These directions are short and forceful. A reader while going through the play visualises their enactment without any difficulty. Directions like:-

" tatah praviśato madanalīlām nāṭyantau dvipadīkhaṇḍam gāyantau cetyau ²⁵⁸ / dr̥ṣtyo ttarena phalakam prachhādayanti savilakṣya smitam ²⁵⁹ , jvalanapraveśam nāṭayitvā dhūmā bhivavam nāṭayati " ²⁶⁰ attest to his familiarity of the staging of the dramas. Harṣa also does not forget to indicate the mental condition of the actors, because the success of staging of a play depends upon the harmonious combination of physical movement and mental state of the actors. So clear indications like saharṣam, saroṣam, sātopam, sasambhramam, sakopahāsyam, sakautukam are seen in his dramas. Some times he does not forget to indicate the appropriate appearance and apparels of the characters. Thus, we see mention of gr̥hita vasanta veśa, vetrahastā, pichhikāhastena etc. in his plays. Apart from these his use of adverbs like vilokya, dr̥ṣtvā, pārsvatodr̥ṣtvā, samantaḍavalokya reveal his dexterity in the art of acting. Mention of directions like nāyakaṁ tīryak sallajam ca paśyanti kimcit paraṇmukhī tiṣṭhati . tatah praviśati rudatyā vṛddhaya anugamyamānaḥ śaṁkhacūḍo, gopayitā vastra yugala śca kimkaraḥ". are sufficient for the reader to visualise the action on the stage. Thus Harṣa does not fail to provide directions for the easy understanding of the actors. Sriharṣa knows

258. RV I. p.14

259. Ibid., II. p.32

260. Ibid., IV. p. 104

how to relieve the tension of the audience. People do not like to see tense situations at a stretch on the stage. Hence some comic scenes and humorous situations are introduced in his dramas. The singing of dvipadīkhanda by cetis and their dances, the magic scene in RV the humorous situations among Śekharaka, Navamālika and vidūṣaka in Nāg are scenes of such type. His characters are full of vigour and vitality. They cast powerful influences on the audience and he has used the dramatic techniques as enumerated in the dramaturgical works admirably in his plays. The introduction of all his dramas by sūtradhāra and natīs are appropriate and natural on the occasion.

From a close scrutiny of his dramas it appears that Śrīharṣa sometimes tries to break the shackles of convention in his plays. He is the first dramatist to show his hero besmeared with blood and bereft of chunks of flesh from his body. Not content with this he even does not hesitate to show his hero dying on the stage in Nāg. The death of the hero on the stage goes against the precepts of Bharata in NS. But Śrīharṣa has attempted to do that though in the end his hero comes back to life as if to fulfil the convention. Though most of his plays are fit for acting still sometimes we see some lacunae in them. To cite an instance his description of Garuḍa lifting Jīmūtavāhana bodily off the ground to the mountain peak swinging in his beak cannot be easily shown on the stage. But on the whole, instances like these are a few in his plays. Thus his plays reveal their stage worthiness in clear colours.

CHAPTER-IV

CHARACTERISATION

CHARACTERS OF PRIYADARSĪKĀ

- I) Male Characters**
- II) Female Characters**

CHARACTERS OF RATNĀVALĪ

- I) Male Characters**
- II) Female Characters**

CHARACTERS OF NĀGĀNANDA

- I) Male Characters**
- II) Female Characters**

CHARACTERISATION

Literature reflects the realities of contemporary times in an ideal setting. The poet or dramatist tries to paint characters in the light of his own experience from the contemporary milieu. His ideas, ideals, trials and tribulations sometimes seep through the hard realities and get blended in such a way that it is difficult to distinguish one from the other. Dramas of Śrīharṣa are not an exception to this general rule. An accomplished dramatist, therefore always tries to paint the characters with utmost care because, it is through them that his message reaches to the audience and to the posterity. Hence, characterisation is the most vital element in any literary production and a systematic study of the characters is essential to know the mind and art of a dramatist. The dramatist weaves the plot just with the help of characters. In a drama, the characters are the wheels of the vehicle of a plot. Whatever the dramatist wants to convey to the audience, he does it through his characters. The proper role of the characters in a story can make or mar the quality of a drama. Thus, the characters hold a pivotal place in the structure of a drama.

There is a great variety of characters, male and female who are introduced in Sanskrit plays. Kings, ministers, high officials and attendants often figured very prominently. Actors and actresses were classified according to their qualifications into superior (uttama), medium (madhyama), and third rate actors (adhama)¹.

(1) NS - KM XXIV. 85-92.
KSS XXIV. 1-8.
eṣāṁ ca traividhyāduttamamadhyādhamatvena /
uktā nāyakabhedāḥ // SD . III 38.

The principal parts of any drama are few a namely, the king, the vidūṣaka, the heroine and her companions were stock types. Theorists give detailed instructions regarding their appearances on the stage.

Whatever the sentiment or the motive of the drama may be, there is always a major actor at the core. One enjoys the benefit of the fulfilment of effort of drama through the principal character. The resultant benefit is called the fruit (phala) and the enjoyment of the phala is called the adhikāra. One who has adhikāra is no doubt, the adhikarin² and it is he, who becomes the principal character. He is called the netā, nāyaka or the heros. It is through his action the entire play revolves.

Due to numerous complexities of human nature, the hero may be of as many different types as human beings can be. So the classification of the hero seems to be a difficult and wellnigh impossible task. Still the rhetoricians of Sanskrit literature have tried to bring a modicum of commonness to the complex problem. The general term for character may be taken to be netā or nāyaka. Both these words netā and nāyaka have been derived from the root “ni”³. This root convey the meaning of guiding,

2) adhikārah phalasvāmyam adhikārī ca tatprabhuḥ /
tannivṛttamabhivyāpi vṛttam syādadhikārikam // DR I. 12

(3) Mukhopadhyaya, G. A Tri-lingual Dictionary, P. 201

taking and a nāyaka leads the plot up to the attainment of some result. In spite of the human failings and adverse circumstances the rhetoricians have defined the qualities of nāyakas. Viśvanātha in SD⁴ says that a hero must be humble of sweet disposition, adept of sweet speech, popular, free from blemishes and of high lineage, steadfast in resolve, wise, intelligent, strong, valorous, full of self respect, powerful and well-versed in different sculptures and of religious bent of mind. These qualities are also seen in DR of Dhanañjaya.

Most of the Sanskrit dramas and poems deal with ṣṛṅgāra i.e. love. Hence, a classification of characters on the basis of ṣṛṅgāra, sentiment of love may be attempted. When a hero falls in love with a new damsel, his behaviour towards his elderly wife naturally gets changed. Either he tries to cheat her by false excuses or becomes audacious and uncaring for her feelings or he becomes extra solicitous to please her though his heart lies with new found love. A hero who tries to please his elderly wife or wives while being attracted towards his new found love is called dakṣiṇānāyaka⁵.

- (4)(i) tyāgī kṛti kulīnaḥ suśrīko rūpayauvanotsahī /
dakṣo' nuraktalokas tejovaidagdhyasīlavān netā // SD III. 30
- (ii) netā vinīto madhuras tyāgī dakṣaḥ priyamvadaḥ
raktalokaḥ sucirvāgmī ruḍhavaṁśa sthīro yuvā /
buddhayutsāhasmrtiprajñākālāmāna samantvitaḥ
suro drdhasca tejasvī śāstracakṣuśca dhārmikah // DR II 1-2
- (5) eṣu tvanekamahilāsu samarāgo dakṣiṇaḥ kathitaḥ // SD III. 35

His attempt to procure the young damsels definitely hurts his first lady love, but his behaviour towards her does not appear to have changed. The second type of nāyaka is called śātha, because though outwardly he showers his love on his first lady, but slowly he does the opposite to her. He tries to meet his newfound love keeping in dark the affair from his first wife⁶. The third type i.e. dhṛṣṭanāyaka who never feels any remorse even if his dilly dallying gets exposed, never gets ashamed and is prone to taking cover in falsehood⁷. Another type is called anukulanāyaka who always remains steadfast in love towards wife⁸, never runs after others. The hero as the principal character is classified into four types⁹ namely -

1. Dhīrodātta
2. Dhīroddhata
3. Dhīralalita
4. Dhīraprasānta.

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- (6) śātho yamekatra baddhabhāvo yaḥ /
darśitabahiranurāgo vipriyam anyatra gūḍhamācarati // Ibid., III. 37
- (7) kṛtagā api niḥśankas tarjito'pi na lajjitaḥ /
ḍṛṣṭadoṣo'pi mithyāvāk kathito dhṛṣṭanāyakah // Ibid., III. 36
- (8) anukūla ekanirataḥ / Ibid., III. 37.
- (9) dhīrodatto dhīroddhataḥ tathā dhīralalitas'ca /
dhīraprasānta ityaya muktaḥ prathamas' caturbhedah // Ibid., III. 31

All the same, it becomes an essential qualification of a hero that he should be at all events dhīra one full of fortitude and courage and should possess mighty strength for facing all the ups and downs of life. Among these qualifications the dhīrodātta predominates, because a hero must be in the face of all adversities, should not loose courage and get perturbed because life is not a bed of roses. Sometimes thorns in the shape of sorrows and miseries engulf man and if the principal character does not have the courage and fortitude to face these adverse situations with calmness he cannot be the perfect ideal to the toiling millions.

DHĪRODĀTTA- If one doesnot have self control one is not likely to succeed in this world of trials and tribulations, because in society sometimes situation do crop up which provoke our animal instinct and an ideal man should not loose patience in the face of such provocations, and one who falls a pray to such provocations gets lost and never comes up to the mark as an ideal for others to imulate.

The selfcontrolled and exalted hero dhīrodātta¹⁰ is of great excellence, serious, forbearing, not boastful, resolute with self assertion, reserved and of firm purpose.

(10)(i) mahāsattvo' tigambhīrah ksamāvānvikatthana /
sthiro nigūḍḍhahamkāro dhīrodātto dṛḍhavrataḥ //

DR II. 5

(ii) avikatthanah ksamāvānatigambhīro mahāsattvah /
stheyānnigūḍḍhamāno dhīrodāttah dṛḍhavrataḥ kathitaḥ //

SD. III. 32

DHĪRODDHATA- Society is not full of saints. Here crooks and cheat abound. They always try to put an honest man into all sorts of difficulties. These wicked people are never changed by sermons. To bring them into right path inflictment of punishment is essential.

The self-conceited and vehemently assertive hero dhīroddhata¹¹ is altogether dominated by pride and jealousy, wholly devoted to magical practices and deceit, self assertive, fickle and boastful.

DHĪRALALITA- Man always seeks pleasure. The prime aim of all activity is to derive pleasure, because nobody wants to suffer. A dhīralalita type of hero typifies this happy go lucky type of man. He is never perturbed by anxiety and has an eye for the light side of thing of life. Songs and dances enrapture his heart. He always craves for gentle company and runs away from the hard realities of life to the world of his own imagination where the sweet songs of birds, melodies of the flowing water blooming of colourful pageant of flowers, attract his heart.

(11)(i) darpaṃātsaryabhūyiṣṭho māyachadmaparāyaṇaḥ /

dhīroddhatastvahaṃkāro calaścaṇḍo vikatthana //

DR. II. 6

(ii) māyāparaḥ pracaṇḍaścapalo haṃkāradarpabhūyiṣṭhaḥ /

ātmaślāghānirato dhīrair dhīroddhataḥ kathitaḥ //

SD III. 33

The self controlled and the light hearted hero dhīralalita¹² is free from anxiety, fond of arts (songs and dance) etc. happy and gentle.

DHĪRAPRASĀNTA- But life is neither a bed of roses nor full of thorns. A harmonious balance should be maintained to lead a successful life. Dhīraprasānta type of hero is one who knows this truth to the core of his heart. He always remains calm, never loses his balance of mind. Adversities do not dampen his spirit nor success elevate him. Because he knows that all these are temporary phases. Therefore, he maintains a calmness born of experience and vast erudition. Normally learned people display this tendency in the society. When the dramatist paints such characters they come under this dhīraprasānta type.

The self controlled and calm hero dhīraprasānta¹³ is a brahmaṇa or the like, possessed of the generic merits of a hero.

These are the four popular types of heroes who lead other characters towards the success in love or any heroic exploitation.

(12)(i) niścinto dhīralalitaḥ kalāsaktaḥ sukhiḥ mṛduḥ / DR II. 3

(ii) niścinto mṛduraniśam kalāparo dhīralalitaḥ syāt / SD III.34

(13)(i) sāmānyaguṇa yuktastu dhīrasānto dvijātikaḥ / DR II.4

(ii) sāmānyaguṇair bhūyān dvijādiko dhīraprasāntaḥ syāt / SD III

CHARACTERS IN PRIYADARŚIKĀ

In PD there are six male characters namely, Vatsaraja, Vasantaka, Vijayasena, Vinayavasū, Rumanvān and sūtradhāra. There are also seven female characters in this drama of Harsa. They are Āraṇyikā, Vāsavadattā Sāṃkrtyāyanī, Kāñcanamālā, Manoramā, Indivarikā and Yaśodharā. However there is a reference to the characters like Yaugandharāyaṇa, Vaitālīka etc. who never appear on the stage.

MALE CHARACTERS

UDAYANA

Vatsaraja Udayana is the nāyaka of the play. He belongs to the category of dakṣiṇānāyaka and is of dhīralalita type. He is happy-go-lucky type¹⁴ given to the finer sensibilities of life. Arts¹⁵, dances music capture his heart and he is an expert also in giving performances in playing the lute ghosavati. He knows the vyāñjanā¹⁶ mode of playing in all 10 parts etc. His romantic episodes are quite famous¹⁷. His elopment with Vāsavadattā is referred to by kāñcukīya¹⁸ and evokes admiration in the audience.

(14) śrotraṃ hamsasvano'yam sukhayati dayitānupurahlāḍakārī
dr̥ṣṭimpr̥itīm vidhatte tatataruvivarālaksitā saudhapālī / PD. II.4.

(15) vispaṣṭo drutamadhyalambitaparicchinastridhāyam layaḥ / Ibid., III. 10

(16) vyaktirvyāñjanadhātunā daśavidhenāpy atra labdhādhunā / Ibid., III. 10

(17) loke hāri ca vatsarājacaritam / Ibid I. 3

(18) aye, śrūtaṃ mayā bandhanāt paribhraṣṭaḥ pradyota
tanayāmapahr̥tya vatsarājah kausambim āgataḥ / Ibid., I.p.4

He is an appreciator of virtues without considering whether one is enemy or friend. The valour shown by Vindhyaketu evokes his admiration¹⁹. He does not lose patience in adverse circumstances and tries to overcome them through patience and dedication. He is chivalrous²⁰, brave²¹ given to the enjoyment²² and very considerate towards his wives²³. Flirting by nature, feminine beauty casts a powerful spell on him and he runs after beautiful damsels when the opportunity is available. He is ever ready to help the distressed when Vijayasena presents Āranyikā before him²⁴ and narrates her sad plight. He at once takes her full responsibility²⁵ and entrusts her to Vāsavadattā²⁶.

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- (19) śobhitam vindhyaketuna / sadhu vindhyaketo sadhu /
satpursocitam mārgamanugacchato yatsatyam vriditā evam
vayam vindhyaketor maraṇena / Ibid., I. p. 9.
- (20) The king says to vidūṣaka by observing āranyikā -
vayasya, dhanyah khalu asau yah etaṅga
sparsāsukhabhājanam bhaviṣyati / Ibid., II p. 18.
- (21)(i) na khalu sarvo vatsarajo ya evam vāsavadattāṁavāpya
bandhananniryāṣyati / PD I. p.7
- (ii) kathamahaṁ drdhavarmā vṛttānte viśrabdhastisthami ? Ibid., IV p. 50
- (22) devi prabhavati kuto smākamanyathā kartum vibhavaḥ ? Ibid., IV. p. 58
- (23)(i) vayasyaka idanīmupāyaḥ priyām mocayitum / Ibid., IV. Pp. 47-48
- (ii) āh evam bhumāvupavistā devī / Ibid., IV p. 48.
- (24) apyasti vindhyaketo rapatyam yatrāṣya paritoṣasya phalaṁ
darśayāmi / Ibid., I. p. 9
- (25) yadā varayogya bhaviṣyati tadā mām smārayeti / Ibid., I. p. 10
- (26) bhaginivuddhyā ivayaiva sarvadā drastavyā /
gitanrttavādyaḍiṣu viṣṭakanyakocitaṁ sarvaṁ śikṣayitavyā / Ibid., I. p. 10

His personality is so pleasing that his ministers²⁷, friends, subjects and servants²⁸ adore him the most. They are prepared to slay down their lives for his sake²⁹. He is adept in war³⁰ and has conquered all his enemies³¹. He appreciates other's merit and can judge the event properly with pros and cons. He praises Vijayasena³² for his victory over king of Kalinga and their on his return from the victorious expedition shows him royal favour. He is a worshipper of natural beauty. His graphic description of Āraṇyikā's physical charm,³³ the beautiful description of vernal season³⁴, his knowledge of

- (27) Vijayasena says to kancukiya - adya svāmipādā drastavyā iti
yatsatyamanupamaṁ kamapi sukhātisayamanubhavāmi / Ibid., IV p. 51
- (28) sukhanirbharo' nyathāpi svāminamavalokya
bhavati bhṛtyajanah / Ibid IV. 6.
- (29) vindhyaketorupari bhuny ahāni vijayasenasya preṣitasya /
na cādyāpi tatsakaśāt kaścidāgataḥ /
tadāhuyatām tāvad amatyo rumanvān / Ibid., p. 7
- (30) kr̥tayathocitakriyāḥ satkr̥tya vijayasenam
kalingocchittaye preṣayāmaḥ / Ibid., p. 11
- (31)(i) nirvyudhā ranasāhasa-vyasaniṭā.... / Ibid., I.6
- (ii) Vidūṣaka says -
bho tvaṇtāvadaneakasamarasamghattaprabhāvabahuṣālī /
punarapyane kagajaturagapadātīdurvisahabalasamuditah / Ibid. IV. p.48.
- (32) sadhu vijayasenena mahāvyāpāro nuṣṭhitah / Ibid., IV. p. 52
- (33) pātāladbhuvanāvalokanapara kim nāgakanyotthita
mithyā tat khalu dr̥ṣṭameva hi mayā tasmin kuto' stidṛṣi /
murta syādiha kaumudī na ghatate tasya divā darśanam
keyaṁ hastatalasthitena kamalenālokyate śrīriva / Ibid., I. 6
- (34) vṛntaiḥ kṣudrapravālasthagitamiva talaṁ bhāti sephālikānām
gandhaḥ saptacchadānām sapadi gajamadāmodamohaṁ karoti /
ete connidrapadma cyūtabahalarajaḥ puñja piṅgāṅgarāgā
gayantya vyaktavācaḥ kimapimadhuliho vārunipānamattāḥ / Ibid., II. 2

dramatic performances³⁵ and enactment, capabilities are a treat to watch. He is a pastmaster in winning over manavati nāyikā³⁶. He has ability to ward off the dangers from taking poison³⁷. When Āraṇyikā takes poison in despair and becomes unconscious, it is Udayana who cares her and is appreciated by vidūṣaka³⁸ when he brings her back to her life. His ability to turn adverse circumstances³⁹ to his favour is remarkable. This he himself admits.

Thus we find the character of Udayana courteous, funloving, given to lighter side of things and is in confirmity with the prescription of dhīralalita type of hero. The king's utterances -

bhrtyānāmavikāritā parigatā dṛṣṭa matirmantriṇām
mitraṇyapyupalakṣitāni viditāḥ paurāṇurāgo'dhikam /
nirvyūdhā raṇasāhasavyasanitā strīratnamāsāditām
nirvyājādiva dharmataḥ kimiva na prāptam mayā bandhanāt⁴⁰ //

does not appear to be a vain boasting but is quite appropriate in this case.

(35) King's role in garbhārka in PD III.

(36) rājā- priye ! satyamahaṁ vilakṣaḥ / yat pratyakṣadrstāpa-
radho'pi bhavatim prasādayitum vyavasito'smi /

Ibid., IV. p. 49

(37) nāgalokat grhitaviṣavidyaḥ āryaputrō'tra kuśalaḥ /

Ibid., IV. p. 54

(38) bho vayasya nirvyūdhām te vaidyatvam /

Ibid., IV. p. 57

(39) aho sarvatrapratihatā narendratā devasya /

Ibid., IV. p. 57

(40) Ibid., I. 6

VIDŪṢAKA

Vidūṣaka, as a true friend of the king in his love affairs tries to unite the king with Āraṇyikā⁴¹. Āraṇyikā being tormented by the bees and speaks aloud for help. Vidūṣaka suggests, the king to approach her so that thinking him to be Indivarikā she may cling to the king⁴². Vidūṣaka boasts of his knowledge of the vedic lores but he does not know their exact number⁴³. He feels proud of his brahminhood⁴⁴ but does not follow the rules befitting to them. The only occasion on which he is sought after is to pronounce the svastivācana karma by Vāsavadattā⁴⁵.

(41) tat katham etayoḥ samāgamo bhaviṣyati / Ibid., II. p. 29

(42) bho vayasya purnāste manorathāḥ / yāvadeva garbhādāsyāḥ
sutā nāgacchati tāvadeva tvamapi tuṣṇiko bhūtvopasarpa /
eṣāpi salilasabdasūcitena padasamīcārena indivarikāgacchat-
īti jñātvā tvam eva valamviṣyate / Ibid., II. p. 19

(43) yascaturveda pañca veda śadveda brāhmaṇa
sahasraparyākule rājakule prathamam ahameva
devī sakāśāt svastivāyanam labhe / Ibid., II p. 12

(44) mama punar brahmanasya svastivācana velatikrāmati / Ibid., II. p. 15.

(45) devi vāsavadattā svastivācananimittam śabdāyate / Ibid., II. p. 11

But the fool boasts of his small work⁴⁶. On the auspicious occasion of reinstating Drdhavarman in his kingdom vidusaka suggests that there should be worship of the preceptor. Brahmin should be paid due respect and all the prisoners should be let free⁴⁷.

The foolishness of vidusaka is revealed when he reveals the secret love of the king to Vāsavadattā. Manoramā being frightened accuses vidūṣaka⁴⁸. Vāsavadattā knows Vasantaka to be the chief manager in the play of the story of love for Āraṇyikā⁴⁹. Manoramā who sarcastically says that he being a miscreant should reap the fruit of his evil policy⁵⁰. Vidūṣaka is very fond of sleeping. In the drama of Udayanacaritaṃ he sleeps. Manoramā does not like it. So he gets angry and complains that she should not

- (46) anyathā katham asmabhiḥ sadṛśāḥ brāhmaṇā rājakule
pratigrahaṃ kurvanti / Ibid., II. p.11
- (47) idr̥śe bhyudaye'smin rājakule etat karaṇīyam /
gurupūjā / brāhmaṇasya satkārah /
sarvabandhanamokṣa iti / Ibid., IV. p. 52.
- (48) etena khalu hatāśena balad almkaṇāni
grhitvā dvārasthiteneha niruddhā / Ibid., III. p.42
- (49) jñātāṃ sarvam / Vasantakaḥ khalvāraṇyikāvṛttānta-
nātake sūtradharah / Ibid III. p. 42
- (50) hatāśa idanīm anubhavātmano durnayasya phalam / Ibid., III. p. 42.

disturb him⁵¹. This kind of reference is seen in Abhijñāna Śākuntalam of⁵² Kālidāsa. He sometimes betrays the secret of his master and foolishly puts more impediments in his way by his prattings. His defence to save the king by referring to kaumudi festival indicates his ready wit. This though seems meaningless for the queen but has a lot of significance for vidūṣaka. He means that this being a time of kaumudi festival, some liberty of action be allowed for the king⁵³. So the king just out of joke acted and wanted to see how you take it and thus made a fun.

Sometimes, the king accuses out of fun that vidūṣaka is a wicked man⁵⁴.

Thus, vidūṣaka is a great companion of the king who tries to help him in all possible manner and amuses⁵⁵ him to the best of his capability.

- (51) dāsyāḥ sute tvamapi na dadāsi svaptum /
yadā prabhṛti priyavayasyenāranyikā dr̥ṣṭā tadāprabhṛti
tena saha mayā rātramdivaṁ nidrāṁ na dr̥ṣṭā / Ibid., PD III. p. 37
- (52) rātrāvapi nikāmaṁ śayitavyaṁ nāsti / SK II p. 88
- (53) bhavati , adya kaumudimahotsave tava
cittam apahartum vayasyena prekṣanīyam anuṣṭhitam / Ibid., III. p.43
- (54) Vasantakah durjanah khalvasi / Ibid., I. p. 6
- (55) Ibid., P. 11,13,19,22,27,35,43,48,49,52,53, etc.

OTHER MALE CHARACTERS

Other minor male characters such as Vijayasena, kāñcukīya, Rumanvān etc. have their specific task to follow.

Vijayasena is portrayed as a strong personnel in charge of war. He over powers the warship of Vindhyaketu⁵⁶. He even overpowers the king of Kalinga and releases Drd̥havarman⁵⁷. The king appreciates Vijayasena⁵⁸. Vijayasena's love for the king is known by his happiness to see the master and as he has accomplished his work⁵⁹. Thus he seems to be a devoted chief of Udayana. Every happiness of Vijayasena is treated as the grace of the king⁶⁰. He expresses how he is a valient soldier to defeat Vindhyaketu⁶¹ in war. Vijayasena says also how he brought the daughter of Vindhyaketu⁶².

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- (56) esa khalu jitarvindhyaketurvijayasenah pranamati / Ibid., I. p. 7
 (57) hatvā kalingahatakam hyasmatsvamī niveśito rājye /
devasya samādeśo nirvyudho Vijayasenena // Ibid., IV. 7
 (58) sādhu Vijayasenena mahāvyāparo'nusthitah / Ibid., IV. p. 52
 (59) adya svamipādā draṣṭavyā iti yat satya manupamam
kamapi sukhātisāyam anubhavāmi / Ibid., IV. p. 51
 (60) adya svāminah prasādāt / Ibid., I. p. 7
 (61) Ibid., I. p. 8-9.
 (62)vindhyaketor veśmany ābhijātyānurūpā
kanyakā tadduhitety asmābhir ānitā dvāri tiṣṭhati /
tām prati devah pramānam / Ibid., I. p. 9

The character of kāñcukiya is still more interesting to note. He happens to be Vinayavasū, an old man with a band who goes to the internal harem of Dṛdhavarman. He thinks of the misfortune of his king⁶³. In PD he takes it to be his foremost duty to discharge the order of the king. He wants to convey the message that for the celebration of Udayana festival all should be present well-dressed⁶⁴. He also broods over his old-age. His prime duty is to see the true management of inner apartments. He guards against stumblings at every step⁶⁵. He thinks that he can save the feet of his master and make the remaining part of his life blissful.

(63) “rājñāḥ vipadbandhuviyoga dukham
deśacyutir durgamamāṅgakhedaḥ /
āsvādyate syāḥ katuniṣphalāyaḥ
phalam mayaitat cirajivitāyāḥ // Ibid ., I.

(64) bho ājñāpito’ smi vīmanitā
śeśaśatrusainyena yathārthanāmnā
mahāsenena samādiśyatāmantaḥ pureṣu
yathā - svo vāyamudayano tsvamanubhavāmah /
ato yusmabhir utsavānurūpavesojjvalena pariḥjanena
saha manmathodyānam gantavyam iti / Ibid ., III. p. 32.

(65) antaḥpurānām vihitavyavasthaḥ
pade pade’ham skhalitani raksan /
jarāturaḥ samprati daṇḍanītya
sarvam nṛpasyānukaroti vṛttam // Ibid., III. 3.

Rumanvān though one of the ministers of king Udayana, yet he considers himself as one of the servants of the king. So he apprehends danger every moment from the king⁶⁶. Rumanvān appearing as a minister⁶⁷ here is spoken as a general of the king. He appreciates the virtuous. In KSS⁶⁸ he is mentioned as a general assisting Yaugandharāyana in state matters.

Besides there are some other minor characters like ceta and the vita who seem not very significant for the real dramatic development of the plot.

FEMALE CHARACTERS

Harṣa's dramas are mostly concerned with court intrigues. The dominant theme is the union of the king with his newly found young lady love. Nāg is an exception to this. Hence, female characters abound in his play. In RV and PD they almost outnumber the male ones. Their appeal is greater as compared to male characters. They have been painted as beautiful, virtuous, self sacrificing, tender hearted and devoted wives. They sacrifice their joy for the sake of their husbands to such an extent that even sometimes characters like Vāsavadattā present the love of another lady to her husband willingly. This assertions can be verified from the portrayal of these characters namely Priyadarśikā and Ratnāvalī.

(66) tatkṣanamapi niṣkrāntaḥ kṛtadoṣa iva vinapi doṣena /
praviśanti śankamanā rājakulam prāyaśo bhrtyāḥ //

Ibid., I.8

(67)amātyo rumanvān..... I. p.7

(68) yaugandharāyaṇāścāsyā mahāmantri divāniśam /
senāpati rumanvāmsca rājyabhāra muhuhātuh //

KSS Lam III. I.4.

ĀRANYIKĀ

Āranyikā is really Priyadarsikā⁶⁹. She is called Āranyikā because she has been rescued from the forest. She is actually the daughter of Dr̥dhavarman⁷⁰, the king of Aṅga. She comes to Vatsaraja in a tragic circumstances. Her father Dr̥dhavarman wanted to offer her to Udayana⁷¹, but the king of Kalinga attacked his kingdom and took him prisoner. Dr̥dhavarman's chamberlain takes her to Vindhyaketu for safe custody⁷². Vijayasena, the chiftain of Udayana attacks and kills Vindhyaketu and brings her to Udayana's court thinking that she is the daughter of Vindhyaketu⁷³. Udayana, without seeing her entrusts her to the care of Vāsavadattā⁷⁴ and directs her to teach the fine arts like singing, dancing and playing musical instruments and other course essential for a girl's education⁷⁵.

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- (69) Kancukiya - rājaputri ! iyam sã priyadarsikā bhagini te / Ibid., IV. p. 55
 (70) Kaṇcukiya - idam aparaṁ samdistam mahārājena dr̥dhavarmaṇā /
....priyadarsikāyāḥ asmadduhituh / Ibid., IV. p. 53
 (71) Āranyikā says - ayam khalu sa mahārājo
yasyaham tātēna dattā / Ibid., II. p. 20
 (72) tataḥ samcintya tām vindhyaketor haste nikṣipya
nirgato'smi / Ibid., IV. p. 53
 (73)kṛtakṛpanapralāpā vndhyaketor vesmany ābhijātyānurūpā
kanyakā tadduhityāsmābhir ānītā / Ibid., I. p. 9
 (74) tvameva vāsavadattāyāḥ samarpaya / Ibid., I. p. 10
 (75) bhagini vuddhyā tvayaiva sarvadā draṣṭavyā /
gitanrttavādyādiṣu viśiṣṭakanyakocitam sarvaṁ sikṣayitavyā / Ibid., I. p. 10

She remains in disguise and never reveals her identity. This shows her firmness of resolve to preserve the family's honour⁷⁶ and her bravery to face in sormountable difficulties. She reconciles to her new role of a maid admirably⁷⁷, never complains, silently discharges her duties.

Āranyikā is not only Priyadarsikā by name, but actually she is beauty par excellence⁷⁸. Her charm is irresistible and Unayana falls a pray to her beauty at the first sight⁷⁹. She is also attracted towards the king⁸⁰ but her bashfulness prevents her from expressing her feeling⁸¹. Only her close confidant Manoramā gets the inkling of inner turmoil of her⁸². She gives up her hope of union with Udayana in

- (76) na punar ātmano mahārgham varṁsaṁ prakāṣayantyā mayā
laghukṛtan ātmā / Ibid., I. p. 15
- (77)sāmpratam parasya mayājñāptiḥ kartavyeti nāsti khalu
duṣkaram daivasya / Ibid., I. p. 15
- (78) pātālād bhuvanāvalokanadhiyā kiṁ nāgakanyotthitā ? / Ibid., II. p. 6.
- (79)(i) vayasya, nirdosadarśanā kanyakā khalviyam / Ibid., I. p. 18
- (ii) vayasya, dhanyah khalvasau ya etad angasparśasukha-
bhājanam bhaviṣyati / Ibid., I. p. 18
- (80) katham tatha nāma saumyadarśano bhūtvā mahārāja evam
samtāpayati mām / Ibid., III. p. 24
- (81) asti me hr̥dyanirviṣeṣā priyasakhi manoramā /
tasya apy etallajjaya na pārayāmi kathayitum / Ibid., III. p. 24
- x x x x x x x x x x x x
 x x x x x x x x x x x x
- lajjaivatrāparadhyati / Ibid., III. 25
- (82) katham mahārāja evasyah prārthanīyāḥ / Ibid., III. p. 24.

despair⁸³. As a young damsel her range of experience is naturally limited and she is timid, shy⁸⁴ and very sensitive⁸⁵. She is an accomplished artist, a very good dancer⁸⁶ and quite proficient in acting. She gives a sterling performance in the role of Vāsavadattā⁸⁷ in Udayancaritam⁸⁸ of Sāmkṛtyāyanī. Compared to Vāsavadattā the elderly queen of Udayana Āraṇyikā appears to be more self effacing and less assertive. She resigns to her fate⁸⁹ and never tries to redeem her by own effort. She lets the event drift in its own course. We do not find the authority of a

- (83) Āraṇyikā says - devīguṇanigadanibddhe khalu
tasmin jane kuta etat / Ibid., III. p. 26
- (84) ayi lajjāluke..... etc. Ibid., III. p. 26
- (85) ayi avisrambhaśīle.....etc. Ibid., III. p. 26.
- (86) Manoramā says - priyasakhī me nr̥tyati / Ibid., III. p. 37.
- (87) adya rātrāvasmābhirudayanacaritaṁ nāma
nāṭakam devyāḥ purato nartitavyam /
tatrāraṇyikā vāsavadattā bhaviṣyati / Ibid., III. p. 34.
- (88) garbha nāṭakam in PD IIIrd. act
 Sāmkṛtyāyanī says - rājaputryāḥ sadṛśamākāraṁ
paśyāmy asyāḥ tādr̥śenākāreṇa avaśyaṁ tvadīyaṁ
bhūmikāṁ sambhāvayiṣyati / Ibid., III.p. 33
- (89) athavā mamaivaisā bhāgadheyatā / Ibid., III p.24

queen in her. Out of despair at last she prefers to die⁹⁰ and consumes poison⁹¹. Of course she is rescued by the timely intervention of Udayana⁹², but this shows her lack of self confidence. We find in her qualities so common to Indian women like never complaining in nature.

Therefore, Āraṇyikā evokes our sympathy but does not command our respect. Her personality pales into insignificance as compared to Vāsavadattā.

Thus we find Āraṇyikā to be a modest charming young princess inspite of fortune's frowns. Her love for Udayana is verymuch reserved. She does not even leave her decorum. She feels that by her love for the king she has hurt the sentiment of the queen and finally takes resort to poison. It is true that her candidness in love draws the sympathy for her and ultimately it makes her character more graceful.

- (90) sarvathā maraṇam varjayitvā kuto me
hrdayasyanya nirvrtih / Ibid., III. p. 24
- (91) esa khalvāraṇyikā kalyavyapadeśenānitaṁ viṣam
pītvā prāṇasaṁśaye vartate iti / Ibid., IV. p. 54
- (92) Manorame ! laghvihaivānaya tām /
nāgalokad grhīta viṣavidyā āryaputro' tra kuśalaḥ / Ibid., IV. p. 54

VĀSAVADATTĀ

Vāsavadattā is the one character around which the entire plot of PD revolves. She is represented as the elderly queen of Udayana⁹³. She has the king under her firm control⁹⁴ and she professes deep and profound love for Udayana. Her love for her husband is so deep that she does not want any body else should share it⁹⁵. Therefore, when she comes to know that Udayana is running after Āraṇyikā, she gets perturbed⁹⁶, losses her mental balance, tries to put obstacles on the way and even puts Āraṇyikā in chains⁹⁷ and throws vidūṣaka in prison⁹⁸. She is conscious of her noble birth and high lineage. Full of self respect, she does not tolerate an iota of negligence on the part of the king⁹⁹.

- (93) Udayana says - devī prabhavati /
kuto'smākam anyatha kartum vibhavaḥ / Ibid., IV. p. 58
- (94) Āraṇyikā says - devīguṇanigadanibandhe
khalu tasmin jane kuta etat / Ibid., III. p. 26
- (95) jñātam sarvam / vasantakaḥ kalvāraṇyikā
vṛttānta-nāṭake sūtradhāraḥ / Ibid., III. 42
- (96) etam yusmākaṁ durayam prekṣya hāso me jāyate / Ibid., III. p. 44
- (97) āraṇyike tvam katham na jānāsi / idanīm te sikṣayāmi /
indivarike grhānainām / Ibid., III. p. 43
- (98) manorame ! sugrhitam kṛtvainamāgaccha tāvat /
prekṣaniyamasya paśyāmi / Ibid., III. p. 42.
- (99) yasya maya na kāryam tasya madiyena kim kāryam /
 xxx xxx xxx xxx
 xxx xxx xxx xxx
sa punar na jānātyadyāpi tādrśi na vāsavadatte ti /
tava punar eṣa āraṇyikāvṛttāntaḥ pratyakṣaḥ / Ibid., IV.p. 47

She does not approve of her husband's fickle nature when Udayana tries to pacify her¹⁰⁰. Hence, she jealously guards Āraṇyikā, so that Udayana may not get an opportunity of meeting her¹⁰¹. Her sway over the inmates of the harem is complete¹⁰² and there is none to challenge her order.

One cannot find fault with this trait in her character, because given the voluptuous nature of Udayana, and her deep love towards him any devoted wife would have done what she did. She is religious at heart and observes all the vows¹⁰³ with a fervent hope of allround prosperity of her husband. She is respectful to the elders, and always tries her best to please them. This quality in her is testified from offering due regards to the sage Agastya¹⁰⁴.

(100)(i) āh katham̐ bhūmāvupaviṣṭā devī /

aham apy atraivopaviśāmi / priye prasīda prasīda /

kim evam prañate'pi mayi gambhīrataram̐

kopam udvahasi /

Ibid., IV. p. 49

(ii) *Ibid.*, IV. 3

(101) devyāḥ prasādam̐ muktva nanyāḥ

tasyā mokṣaṇabhūpāyāḥ /

Ibid., IV. p. 48

(102) ceti says - ajñāptāsmi devyā vāsavadattayā /

Ibid., II. p. 14.

(103) Vidūṣaka says - upavāsaniyamasthitā devī

vasavadatta svastivacana nimittam sabdayate ti /

Ibid., II. p. 11

(104) ceti - (vāsavadattam̐ upalakṣya) adya mayā

agastimaharṣaye arghyāḥ dātavyāḥ /

Ibid., II. p. 14.

She takes delight in art and culture, enjoys the dramatic representation¹⁰⁵, but does not approve the transgression of propriety¹⁰⁶ even in dramatic performance. So when on the guise of playing the role of Udayana, by the king himself and on the role of Vāsavadattā by Āraṇyikā, both the actor and actress cross the limit of decency, she leaves the stage¹⁰⁷ censures Sāṃkrtyāyanī, for writing such scenes. This shows her strong moral character. The vidūṣaka is aware of the sterling nature of Vāsavadattā, who brookes no insult, flairs up in anger in a slightest transgression of rule. Therefore, he calls her sometimes candī. Under this strong external cover there lies a heart full of tenderness¹⁰⁸ and care. When she hears of the imprisonment of Dṛḍhavarman by the king of Kalinga from a letter from her mother Angāravati, her heart overflows with sorrow¹⁰⁹.

- (105) Vāsavadattā - bhagvati ! aho te kavītvam /
yenaitadgūd havṛttāntam nātakopanibaddham
sānubhāvam apy asmākam āryaputracaritam
adr̥ṣṭa pūrvam iva dr̥śyamāna madhikatarām
kautuhalaṃ vardhayati / Ibid., III. p. 30
- (106)(i) bhagavatyādhikam kalpitam kāvyam /
na khalvahaṃ tasmin kale ekāsane
āryaputrena sahopaviṣṭā / Ibid., III. p. 39
- (ii) na khalvahaṃ kāñcanamālā kāvyena vañcayitavyā / Ibid., III. p. 40
- (107) bhagavati ! paśya tvam / aham purnar alikam
na pārayāmi preṣkitum / Ibid., III. p. 41.
- (108) Vāsavadattā - āryaputra , uttiṣṭha uttiṣṭha laghu
vipadyate khalu etā tapasvinī / Ibid., IV. p. 55
- (109) manorame ! adya devyāṅgāravatyā lekhaḥ preṣitaḥ /
tasmin vācite baṣpapūrṇanayanā dṛḍham samtaptum
ārabdhā devi / Ibid., IV. p. 45

She entreats Udayana to take some urgent steps to rescue him¹¹⁰. When she comes to know the real identity of Āraṇyikā her heart is filled with the overflow of sisterly love¹¹¹ and she comes forward to hand her to Udayana as a co-wife¹¹² sacrificing her own interest on the way. As a queen she knows how to extract the maximum from her servants. She knows their tendency of slackness. Hence at times she becomes rude to them, but her heart is full of compassion. She bestows presents to them lavishly, when any work assigned is done well. When the news of Āraṇyikā taking poison reaches her through Manoramā, she entreats everybody to save her¹¹³ and when Udayana cures her, her joy knows no bounds¹¹⁴.

Thus, ŚrīHarṣa paints Vāsavadattā of PD as a forceful character full of human emotions and anger. Given to idealism and conjugal fidelity, she does not tolerate its slackness. Her sway is complete and behaviour is refined and worthy of high nobilities. Even her husband pales into insignificance and thinks nothing of asking her favour. One does not find the self sacrifice of Dhārīnī of Māl in her, nor the self efacing devotion of Bhasa's Vāsavadattā. But still Vāsavadattā of PD is no mean achievement on the part of Harṣa.

(110) rājā - anyathā katham ahaṁ dr̥dhavarmavṛttānte
viśrabdhas tiṣṭhami

Ibid., IV. p. 50

(111) ehyalikasīle / idanīm api tavadbhaginisnehaṁ darśaya /

Ibid., IV. p. 57

(112) vāsavadattā rājñāḥ hastam balad ākṛsya priyadarśikām
arpayati /

Ibid., IV. p. 58

(113) hā dhik dhik / manorame laghvihaivanāya tām /

Ibid., IV. p. 54

(114) āryaputra ! distyā pratyujjīvita me bhaginī /

Ibid., IV. p. 56

MINOR FEMALE CHARACTERS

Besides these major characters of PD, there are certain minor female characters like Sāṃkrtyāyanī, Kāñcanamālā, Manoramā, Indivarikā, Yasōdharā etc.

Sāṃkrtyāyanī happens to be a lady of a very high rank and learning. Vāsavadattā treats her with love and respect. She is an accomplished dramatist and director¹¹⁵. Her presentation of the play Udayanacaritam is received well - inspite of Vāsavadattā's objection to some of the scenes¹¹⁶. The role of Sāṃkrtyāyanī may be compared to that of Parivrājikā in the Māl. Her friendship with Vāsavadattā is also described in no less poignant ways when she pacifies the anger of Vāsavadattā regarding king Udayana¹¹⁷.

(115) Vāsavadattā says - bhagavati aho te kavitvam /
yenaitad gūḍhavr̥ttāntam nāṭakopanibaddham
sānubhavam apy asmākam āryaputra
caritamadr̥ṣṭapūrvam iva dr̥śyamānam
adhikatarāṃ kautuhalaṃ vardhayati /

Ibid., III. p. 30

(116) bhagavati adhikam etadapi tvayā kṛtam /

Ibid., III. p. 40

(117) rājaputri ! alam udvegena / nedr̥śo vatsarājah /
kathamitthamgatam api bhavatyā matr̥svasr̥patim
vijñāya vatsarajo niścintam sthāsyati /

Ibid., IV- p- 47.

ii) alam rājaputri ruditena / nedr̥śo vatsarājah /
athavā prāpta evāyam yaste manyupramārjanam karoti /

Ibid., IV. p. 47.

It is really not clear from the play whether Sāṁkṛtyāyanī is an elderly close relative of the queen or simply one held in high regard. She does not approve the crooked ways and deceit. When all come to know that the king has actually played the role, she feels hurt and leaves the place¹¹⁸. She considers herself to be a holy person who is capable enough in diverting the attention of a distressed. So Kāñcanamālā searches for her¹¹⁹ to console Vāsavadattā when the latter gets the sad news regarding Dr̥dhavarman from Angāravati.

Kāñcanamālā on the other hand is the attendant of Vāsavadattā in the palace of Mahasena and followed Vāsavadattā to Udayana's place after marriage as the chief maid. In the garbha nāṭaka of Udayanacaritam she is asked to play her own role. She is the lady who informs Vāsavadattā about the letter of Angāravati¹²⁰. She searches for Sāṁkṛtyāyanī to pacify Vāsavadattā¹²¹.

Indivarikā and Yaśodharā are the maid servants in PD. Manoramā happens to be a¹²² bosom friend of the heroine, Āraṇyikā. She is an accomplished dancer. Vāsavadattā knows this trait well. So she tells her to take part in the drama of Udayanacaritam of Sāṁkṛtyāyanī.

(118) katham anyad evedam preksaniyakam samvṛttam /
abhūmiriyam asmadvidhānām /

Ibid., III. p.43.

(119) tadvinodananimittam tasyā bhagavatī manviṣyāmi /

Ibid., IV.p. 45

(120) Manorame ! adya devyangāravatya lekhaḥ preṣitaḥ /
tasmin vācite bāspapūrṇanayanā dr̥dham
samtaptum ārabdhā devī /

Ibid., IV. p. 45

(121) tadvinodananimittam tasya bhagavatīm anviṣyāmi /

Ibid., IV. p.45

(122) athava asti me hr̥dayanirviśeṣa priyasakhī manoramā /

Ibid., III. p. 24

She congratulates her on her excellent performance. She supports the secret desire of Āraṇyikā in her heart. She has a sympathetic feeling for Āraṇyikā¹²³. So she comes forward to give solace to her. Her concern for her friend Āraṇyikā is note worthy¹²⁴. Her observation of men and matters is sound. She knows the true nature of a fickle lover. She thinks of the excuse for unifying Āraṇyikā with Udayana and takes the first direction in this regard by informing the love lorn condition of Āraṇyikā¹²⁵ to Vasantaka. When the king appears at prekṣāgara it is she, who receives the king and makes him sit comfortably. She hands over the ornaments to the king. When the secret plan comes to light due to the foolishness of vidūṣaka, she gets perturbed and finds a way to extricate herself from this complex situation by blaming vidūṣaka. Her defence appears to be logical and co-herent though Vāsavadattā sees through the game. Her concern for Āraṇyikā is remarkable. She informs Āraṇyikā's taking poison to Vāsavadattā and pleads before her to cure Āraṇyikā.

Thus Manoramā plays the role of confidant of Āraṇyikā perfectly. It is due to her presence of mind that the love lorn Āraṇyikā gets united with Udayana.

-
- (123) athavān khalvayam kālā upālabhasya /
tadyāvannalinīpatraṇy asyā hrdaye dāsyāmi /
samaśvasitu sakhi / samasvasitu sakhi / Ibid., III. p. 26-27.
- (ii) ciram khalu me āraṇyikāsakāśādāgatāyāḥ / drdham ca
nirvinna sa tapasviny ātmano jīvitena / kadācidatyāhi
tam bhavet / tat tatraiva gacchāmi / Ibid., IV. p. 46
- (124) yadi drṣṭā mahārājena tvam tadalam samīpitena /
sa evedānīm darsanopāyaparyākulo bhaviṣyati / Ibid., III. p.25
- (125) yadrṣyāraṇyikāyāḥ kṛta ātmanah priyavasyāsy
avasthā tvaya varṇita tato dvigunatarā bhartur
api kṛte mama priyasakhyā avasthā / Ibid., III. p. 28

INDIVARIKĀ

Indivarikā is the faithful servant of queen Vāsavadattā. She plucks the sephalika flowers along with Āraṇyikā for the worship of Vāsavadattā. She tells Āraṇyikā about the confidential talk of the king with Vāsavadattā, regarding her marriage. She tries to protect her even from the bees.

Thus though she is a small character and who is a maid of Vāsavadattā, yet she leaves a lasting impression on audience.

CHARACTERS IN RATNĀVALĪ

MALE CHARACTERS

UDAYANA

RV is a short drama (nāṭikā) of four acts. It depicts the development of the plot spanning over four days time only. As the hero Udayana is a dhīralalita type and the heroine is a young damsel experiencing the first pangs of love and the dramatist's aim is to paint the sambhoga sṃgāra rasa, naturally its spectrum is not large enough to depict the varied aspects of human emotions, confusions and conflicts. But, Śrīharsa has succeeded to paint the various shades of human feelings appropriate to the occasion admirably. Though the characters do not present any novelty, still, the dramatist has succeeded in finer delineations of conflicts and palace intrigues so natural to the royal courts. Udayana, the king of Kausambi is also known as Vatsaraja. He is cool, calm and contented ,

never wants to hurt anybody. People appreciate him¹²⁶. As the nāṭikā is mainly concerned with his love affair with Sāgarikā and the duration of time is only four days, a dramatist naturally has not got enough scope to fully develop his character, still, from the references it is clear that he happens to be a hero par excellence and has vanquished his enemies¹²⁷, is adept in picking up loyal and able ministers¹²⁸ because he knows that the ministers are the kingpins in the wheel of administration¹²⁹. So he has entrusted to them the day to day administration of his kingdom¹³⁰. As a result, his subjects are happy, loyal and devoted to him. He is attentive to the amelioration of sufferings of his subjects¹³¹. The frontiers of his kingdom are well guarded. There is no possibility of any external threat to his rule. He has due regards towards learned people,

(126) loke hāri ca vatsarājacaritam / RV

127)(i) rājyam nirjita śatru yogya sacive nyasto samasto bharah
samyakpalanalālitaḥ praśamitasēśopasargāḥ prajāḥ / Ibid I. 9

(ii) vayamito devādeśāt katipavairevāhobhiḥ anekakarituraga
pattidurnivāreṇa mahatā balasamuhena gatva vindhyadur
gavasthitasya kosalādhipater dvāram avastabhya senāḥ
samāveśayitum ārabdhāḥ / Ibid., IV. p. 93.

(iii) Ibid., IV. 5.

(128) yogyasacive nyastah samasto bharah / RV I. 9

(129) prārambhe'smin svamino vrdhihetau
daivenettham dattahastāvalambe / Ibid., I. 7.

(130) Yaugandharāyana says -
idanīm saphalapariśramo śmi samvrttah / deva taducya
tām kim te bhūyāḥ priyam upakaromi / Ibid., IV. p. 112

(131) vasundhare ! ucyatām yaugandharayanah diyatam
matprasādo syeti / Ibid., IV. p. 94

brahmins and gods¹³². He does not appreciate the crooked way of others and always longs for the company of honest men¹³³. There is no question of internal uprising also. This shows his political skill and acumen. Not only he is a good ruler, but also he is of religious bent of mind. Thus, not only he is handsome and charming in appearance¹³⁴ but his internal character is also very pleasing. He is always on look out for the good qualities of others and appreciates them whenever he finds them. Thus, he praises the slain Kosalapati for his valour¹³⁵. This shows his magnanimity of heart, broadness of vision and partiality for noble qualities. He appears on the stage¹³⁶ in the 1st act, talking with vidūṣaka regarding the madanamohtasava¹³⁷ in the honour of God of love. From his very first appearance he strikes a sympathetic chord in the audience by his gracefulness, minute observation of beauties of nature and sense of humour. When the subjects are enjoying themselves he appreciates their merrymaking¹³⁸.

(132) istaistraivistapānām vidadhatu vidhivat prīṇanam

vipramukhyāḥ /

Ibid., IV. 22

(133) samgamah sajjanānām /

Ibid., IV. 22

(134)(i) vatsesvaraḥ kusumacāpa ivāvyupaiti /

Ibid., RV. I. 8

(ii) katham pratyakṣa eva bhagavān kusumāyudha

iha pūjām praticchati /

Ibid., I. p. 25

(135) sādhu kosalapate sādhu / mṛtyur api te slāghyo yasya

śatravo' py evam puruṣakāram varṇayanti /

Ibid., IV. p. 94

(136) prayutsuko nijamahotsavadarsānāya.... /

Ibid., I. 8

(137) kamah kamam upaitvayam mama punar manye mahān utsavaḥ / Ibid., I. 9

(138)(i) aho parām kotim adhirohati pramodaḥ paurāṇām /

tathā hi /

Ibid., I. p. 12

(ii) Ibid., I. 10. 11

Even the graceful dances of maid servants¹³⁹ and the beautiful sight of makarandodyāna¹⁴⁰ do not escape his attention. He has been always eager to know the unknown. This trait is visible in his character from the report of Nipunika regarding his experiment for untimely flowering of navamālikā, the technique of which he learnt from Srikhandadāsa¹⁴¹. He is well versed in the art of love¹⁴². He has faith in the extraordinary powers of jewels¹⁴³, sacred incantation and charms¹⁴⁴. As he is a noble person, he easily believes in others, does not suspect their scheming and intrigues, is never afraid of others and has unerring insight into the course of events. He could get at the hint dropped and knows the final distinction between rks, gathas¹⁴⁵ etc.

(139) aho nirbharah kridārasah parijanasya / tathā hi Ibid., I. p. 16

(140)(i) aho ramyatā makarandodyānasya / Ibid., I.p. 18

(ii) udyatvidrumakāntibhiḥ kisalayaiḥ tamrām tviṣam bibrato
bhṛṅgālivirutaiḥ kalairavisadavyāharalīlābhṛtaḥ / Ibid., I. 17

(141) adya kila bhartā śrīpravatād agatasya śrīkhandāsanāmadheya
sya dhārmikasya sakāśād akālakusumasanjananadohadam sik
ṣitvātmanah parigṛhitam navamālikām kusumasamṛddhi śobhitām
karisyati ti / Ibid., II. p. 30

(142) guryanurāgoṭksipta hrdayo bhartā / Ibid., II. p. 50

(143) acintyo hi manimantrausadhinām prabhāvah / Ibid., II. p. 39

(144) kanthe śrī puruṣottamasya samare drstva manim śātrubhir
naṣṭam mantrabalādvāsanti vasudhā mūle bhujāṅga hatāḥ /
pūrvam lakṣmanavīravānarabhātā ye meghanādāhatāḥ
pitvā te pe mahausadhergunanidhergandham punarjīvitāḥ // Ibid., II. 5

(145) rājā - sādhu bhavantam mahābrāhmaṇam muktva ko nya
evamrcamabhijñah /
Vidūṣaka - tataḥ kim nu khalvidam / Ibid., II. p. 43

He knows how to pacify the enraged queen even when he is caught redhanded. He does not hesitate to fall at the feet of Vāsavadattā when the occasion arises¹⁴⁶. He has finer sensibilities¹⁴⁷. His resourcefulness in finding way in darkness with the help of flowers¹⁴⁸ and his art of winning over maidens through skillful conversation¹⁴⁹ and having sympathy in the plight of queen Vāsavadattā shows his noble nature and accomplished personality. He has given a free reign to the ministers¹⁵⁰. He is not averse to bestow favour on servants, warriors, when the work assigned to them is well done¹⁵² and takes delight in socercy. His bravery in the face of difficulties is praiseworthy. He comes forward to enter into the flaming house to rescue Sāgarikā without caring for his own

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- (146) rājā - devī evam pratyakṣadr̥ṣṭavyalikāḥ kim bravīmi /
tathāpi vijñāpayāmi (pādayoh patati)
ātāmratām apanayāmi vilakṣa eṣa
lākṣākṛtām caranayo stava devī murdhnā / "
kopoparāgajanitām tu mukhendubimbe
hartum kṣamo yadi param karuṇā mayi syāt. // Ibid., III. 14
- (147) devī prathamam ihāgatairapy āsmabhiṣtvam̐ cirayaṣīti naiva
dr̥ṣṭa / tad ehi / sahitāveva tām paśyāvah / Ibid., II. p.56
- (148) rājā -(gandhamāghrāya) vayasya gacchāgrataḥ nanu suparij
ñatā evātra mārgaḥ / tathā hi - āghrāyaghrāya gandham
vividhamadhigataih padapaire vamaṣmin vyaktim panthāḥ
prayāti dviguṇatwratamonihnuto pyeṣacihnaiḥ / Ibid., III. 8
- (149) nanu ajñāpayati tveva ramanīyam /
viśesato' dya madanamahotsave / Ibid., I. p. 17
- (150) yaugandharāyaṇena nyasta /
kathamasau mām anivedya kincit kariṣyati / Ibid., IV. p.108
- (151) sādhu rumanvān sādhu / aciran mahatprayojanam anuṣṭhitam /
vijayavarman ! ita āsyatam / Ibid., IV. p. 92.
- (152) vasundhare ! ucyatām yaugandharāyaṇaḥ
diyatām mat prasādo'syeti / Ibid., IV. p.94

life¹⁵³. He has an artistic bent of mind, a connoisseur of art¹⁵⁴ and dances and is a lover of beauty¹⁵⁵.

From the above survey Udayana is seen to be an ideal king, a handsome person, a warrior of uncommon merit, learned in various branches of learning, well-versed in fine arts and disciplined in nature. His love for Vāsavadattā is deep. He does not try to offend her, but still cannot resist himself from the enrapturing beauty of Sāgarikā¹⁵⁶ but he does not want to sacrifice his conjugal harmony with Vāsavadattā on this score¹⁵⁷. He is fully aware that infidelity shatters true love, but his playful nature forces him to run after Sāgarikā, even though he knows that Vāsavadattā will be pained by it.

(153) kim adyapi prāṇaḥ dhāryante /
virama virama vanhe muñca dhūmānubandham
prakatayasi kimuccairarciṣam cakravālam /
virahahutabhujāham yo na dagdhaḥ priyāyaḥ
pralayadahanabhāṣa tasya kim tvaṁ karoṣi // Ibid., IV.16

(154)(i) Ibid., II 11,13,14 etc.

(ii) vayasya , anayā likhito¹ hamiti yat satyam mamatmany
eva bhūmanastat katham na paśyāmi / Ibid., II. p. 48

(155) Ibid., I 17,18,24 etc.

(156) aye upasthita priyasamāgamasyāpi kimidam atyartham
uttāmyati me cetah / athavā -
tīvrah smarasamtapo na tathādaḥ badhate yathāsanne /
tapati prāyrsi nitarām abhyarana jalāgamo divasaḥ // Ibid., III. p. 10

(157) vayasya devīprasādanam muktva nanyam atropāyam paśyāmi / Ibid., III. p. 78

Thus Harṣa tries to show Udayana not as a godly character full of virtues only but he has shown his human failings to make him more attractive. Though his love as depicted in RV, may not come to the level of platonic one, still, it has its own charm. The ancient royal households in India maintained a harem full of beautiful wives, young and old.

As a result mutual animosity and intrigues were rampant. Harṣa's Udayana is not an exception to this general rule. As polygamy was not looked down upon in those days, it was perfectly natural for a king to run after young damsels even if his harem is full of beautiful women. Bharata says that young women are the source of all happiness. Udayana typifies that type of happy go lucky king. We do not find the idealism and valour of Udayana of SVD of Bhāsa here, but still the gentleness of Śrīharṣa's Udayana, the meek and mild manner in which he falls at the feet of the queen draws over sympathy towards him. Though purists may not approve of his running after Sāgarikā still given the condition of those days his doings appear to us to be perfectly natural and not against the accepted custom. On the whole ŚrīHarṣa succeeded to a remarkable extent to present these finer aspects of the valorous hero which normally do not come to the front.

VASANTAKA

Vasantaka is the vidūṣaka of nāṭikā RV. He exhibits all the characteristics enumerated for vidūṣaka in NS¹⁵⁸. He is a close friend of the king and enjoys his confidence. He helps the king in his personal life and tries to make him happy by cracking jokes¹⁵⁹ and presenting humorous situations¹⁶⁰. His witty sayings create mirth and laughter. The audience feel happy by his experience rollicking fun. Harṣa tries to show the vidūṣaka of RV in limelight. He is fond of food¹⁶¹ and riches¹⁶². His timid and

- (158) vāmano danturāḥ kubjo
dvijanmā vikṛtānanah / " "
khalati pingalākṣasca
sa vidheyo vidūṣakah // NS 24-106

Also-

- ekavidyo vītaśchādyo hasyakṛcca vidūṣakah / DR II.9
 (159) Vidūṣaka - bho vayasya ehi palāyāvahe /
rājā - kimartham ?
 Vidūṣaka - etasmin bakulapādape ko pi bhūtaḥ prativasati / RV II p. 39-40
 (160) aḥ dāsyāḥ putri kim tvayā jñātanti satyam eva vasantako
bibheti ti / tattistha muhūrtam / yāvadanena pisunaja
nahrdayakutlena dandakāṣṭhena paripakvam iva kapittha
phalamasmād bakulapādapād āhatya bhūmau tvām pātayisyāmi /

Ibid., II. p. 40

- (161) kim etena khaṇḍena modakāḥ kriyante / Ibid., I. p.16

- (162) rājā - sādhu vayasya sādhu / idam te pāritoṣikaṁ /
 Vidūṣaka - bho imam tavacchuddha - suvarṇakatakamaṇḍita-
hastamāmo brāhamanyai gatvā darśayisyāmi / Ibid., III. p.65

thoughtful nature come to the fore in many occasion. He can be a liar if the occasion so demands¹⁶³, always tries to please the king¹⁶⁴, is prone to show off a little learning¹⁶⁵. He is very egoistic and careless. He loves the king from the core of his heart, tries to please him at his best¹⁶⁶, has an eye for the beauty both in human being as well as nature. His sayings and endeavour are always directed to create laughter. He leads a happy family life. He is full of enthusiasm and very compassionate. He can imagine the situation nicely and is an adept in the art of conversation. Some times he behaves like a fool. The king rebukes him but this foolishness seems to be an assumed one meant for the creation of humorous situation. The king praises his intelligence in many an occasion. He is ever prepared to sacrifice himself for the sake of his devotion to his master. He is sensitive and kind hearted fellow as is clear from his conversation from *Susamgatā* in IIIrd act.

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- (163) *bhavati mānyatha sambhāvaya / ātmā kila
duḥkheṇa ālikhyate iti mama vacanaṁ śrūtvā
priyavayasyenaitad ālekhayvijñānaṁ darsitam /* Ibid., II p.57
- (164) *bho kasmāt na bhaviṣyati yasya te upahasita br̥haspatib
huddhi vibhavo'ham amātyaḥ /* Ibid., III. p.65
- (165) *eṣā khalu sārīkā dāsyā dubitā caturvedī
brāhmaṇa iva ṛcaḥ pathitum pravṛtā /* Ibid., II. p. 42
- (166) *bho vayasya pracchādayaitaṁ citraphalakam /
eṣā khalu devyāḥ paricārikā susaṁgatā āgatā /* Ibid., II. p. 51

Some scholars like Joshi and Watve¹⁶⁷ have raised objection to his ability of long and graphic descriptions of nature. They approve this descriptive power in case of repetitions but do not favour the original description. Vasantaka may not be a great scholar in the vedas and Sanskrit, but his descriptions in the prakrit reveal him in true light. His narrations appear to be logical, coherent and full of imagination. They reveal his kind heart, sensitive nature and his power of appropriate expressions. Therefore, it is not appropriate to assume his foolishness from his sayings like

kim etena khaṇḍena modakāḥ kriyante¹⁶⁸ /

His utterances have been deliberately done to take the audience to rollicking humour. He does not appear to be a perverted fool. On the contrary his sincerity and loyalty to the king is beyond doubt. Some times he puts Udayana in difficulties by his over enthusiasm. Because of his carelessness the hidden picture board falls from his hands before Vāsavadattā and reveals the king's intimacy with Sāgarikā and thereby putting the king in trouble¹⁶⁹.

Thus Harṣa follows the conventional method of presenting viduṣaka but has added his individuality to his character. As a result he appears to be altogether in a new light.

(167) Rat Intro. Pp. 38-39

(168) RV I. p. 16

(169) Ibid., II. Pp 56-57

YAUGANDHARĀYAṆA

Yaugandharāyaṇa is the chief minister of Udayana in the *Ratnāvalī nāṭikā*. He directs the course of events in this short drama and can be called as the kingpin for the development of the plot¹⁷⁰. He is an expert in discharging his duties to perfection but is not arrogant. He personally does not plan to gain anything from the union of Ratnāvalī with Vatsaraja, but political consideration prompted him to undertake such tasks¹⁷¹. He keeps Udayana in dark regarding his plan of action and when his plan bears fruit he displays his nervousness¹⁷² as he did not take any prior permission from the king¹⁷³. He is humble, obedient and dutiful minister. His self effacing nature is an asset to him¹⁷⁴. He does not possess the haughty arrogance so comonly associated with the seat of power. Udayana has absolute confidence in him and the day to day administration of the kingdom have been entrusted to a council of ministers headed by him. His ability for self introspection helps him a lot in the fruitful culmination of his action. His art of conversation is praise worthy and always disarms the opponent. As a good and efficient minister he does not try to over step the limit¹⁷⁵. Though he does not appear on the stage very often still he controls the entire course of event from the back ground. Like Prospero in the *Tempest* of Shakespeare he watches from a far, directs and controls the course of events and ultimately becomes fruitful in his mission.

(170) *Devdhar* and *Suri*, *Ratnavali*, Introduction p. 36

(171) *RV* IV. 21.

(172) *svecchācaribhīta evāsmi bhartuḥ* /

Ibid., I. 7

(173) *deva kṣamyatām yaṇ mayā devasyānivedya kṛtam* /

Ibid., IV. p. 110

(174) *Ibid.*, I 10, IV. p. 112.

(175) *katham asau mām anivedya kiñcit kariṣyati* /

Ibid., IV. p. 108

MINOR MALE CHARACTERS

VASUBHŪTI

Vasubhūti is the chief minister of Simhala king Vikramabāhu. He was escorting princess Ratnāvalī along with Bābharavya. They got separated from one another in the mid sea¹⁷⁶. He and Bābharavya met Rumanvān during the latter expedition against the king of Kalinga and came to Udayana's court. His attachment and devotion is exceptional¹⁷⁷. He feels ashamed to return to his king as the mission entrusted to him ended in a failure.

He has poetic sensibilities. The description of the wealth of Vatsesvara given by him reveals his power of graphic representations¹⁷⁸. It is he, who first recognises Sāgarikā to be Ratnāvalī¹⁷⁹ and Bābharavya supports his assertion. His concern for Udayana is admirable when the king rushes to enter into the flaming house to rescue Sāgarikā. He does not approve of the rashness of the king but is careful enough to express his feeling in a wild and appropriate manner. This is evident from his utterance "deva ! kim akāraṇam eva patanga vṛttiḥ kriyate"¹⁸⁰ / Thus Vasubhuti is loyal,

(177) *tan mamāpi rājaputrī vipatte rihaiya yukta mātāmānam
ahuti kartum* / Ibid., IV. p.105

(178) Ibid., IV. 12

(179) Ibid., IV. p.108

(180) Ibid., IV. p. 104

obedient and a faithful minsiter who has a short but important role in the drama. Without his confirmation the happy ending of the drama would have been an impossibility.

VIJAYAVARMAN

Vijayavarman is the nephew of Rumanvān and the commander in chief of Udayana. He is brave¹⁸¹, daring and is instrumental in the victories of enemies of Udayana¹⁸². Udayana despatches him to conquer Kośalādhpati. He accomplishes the task assigned to him nicely. His power of description of the war scene is quite befitting and reveals his poetic talent.

BĀBHRAVYA

Bābhavya is the chamberlain of the king of Simhala. He accompanied Sāgarikā along with Vasubhūti to king Udayana but their vessel has been overturned in the sea and they are separated from one another. He meets Rumanvān and comes to the court of Udayana, along with Vasubhūti.

(181) *Ibid.*, IV. 5.

(182) *Ibid.*, IV. p 93

He has all the qualities of kañcuki¹⁸³. He is an old man and is deeply attached to his master¹⁸⁴. He confirms the suspicion of Vasubhūti of Sāgarikā to be Ratnāvalī¹⁸⁵. He is prepared even to enter into the fire to rescue her¹⁸⁶. When Vāsavadattā asks him whether Ratnāvalī is her sister, he gives confirmation.

SARVASIDDHI

Sarvasiddhi is from Ujjayin and a magician by profession. He can create incredible scenes like bringing moon to the earth and mountains to the sky, fires in water and evening in mid-day¹⁸⁸. His knowledge of sacred lore is praise worthy and his art of presenting creates inquisitiveness in onlookers. Yaugandharāyaṇa really despatched him to show his tricks to facilitate the release of Sāgarikā and her marriage with Udayana. As per the biddings of his master he showed the trick of setting the fire¹⁹⁰ in the harem and the attendant's confusion and chaos serve his purpose admirably. Sāgarikā comes out of fetters. Udayana's love gets confirmed and after the true identification of Sāgarikā their marriage fructifies. Sarvasiddhi is an instrumental to this happy end.

(183) *Ibid.*, IV. 13

(184) *Ibid.*, IV p. 108

(185) *devi iyaṃ eva sa* / *Ibid.*, IV. p. 108

(186) *Ibid.*, IV. p. 105

(187) *esa khalūjjayinītaḥ sarvasiddhir nāmaindrajālika āgataḥ* / *Ibid.*, IV. p. 95

(188) *Ibid.*, IV. 8,9,10.

(189) *Ibid.*, IV. p. 111

(190) *Ibid.*, IV Pp. 105-106

FEMALE CHARACTERS

VĀSAVADATTĀ

Sanskrit drama is dominated by the action of heroes and heroines. Śrīharṣa has tried to break this jinx in *RV*. Here neither hero nor the heroine dominates but the anti-heroine Vāsavadattā's overpowering personality casts a powerful spell through out the development of the plot so much so that without her *RV* is nothing, but a jumble of contradictions.

She comes before us in a stark contrast to Sāgarikā. Both of them are from blue blooded royal families. But, Sāgarikā's identity is revealed towards the end of the drama, where as Vāsavadattā's lineage has been depicted from the beginning itself. She is the king pin of Udayana and has powerful sway over him¹⁹¹. The ministers and subjects come under her spell. She is *pragalbhā, dhīrādhira* and *jyestha* type of *navika*. Sometimes she displays contrasting character. She is the dutiful and obedient wife of Udayana, but sometimes she can rudely walkover him. She does not care whether he feels offended by her behaviour. But when her anger subsides she feels ashamed of her rude behaviour¹⁹². Her attendants and close confidants know this trait well. Therefore they do not misunderstand her. She possesses extra-ordinary physical charm¹⁹³, but her advanced age has somehow lessened her hold over Udayana. Sāgarikā, being young, gets

(191) *sevaiva devyāḥ param /*

Ibid., III. 18

(192) *tam tatha carāṇanipatitam āryaputramavadhīrya
āgacchantyā mayātinisthuraṁ kṛtam /*

Ibid., III p. 81

(193) *Ibid.*, II 18-22.25

a chance to enrapture the heart of Udayana. Vāsavadattā is clever¹⁹⁴, wise in the way of the world¹⁹⁵, of religious bent of mind¹⁹⁶, takes delight in offering presents¹⁹⁷. She takes the responsibility of organising madanamahotsava¹⁹⁸. She loves Udayana from the core of her heart. Therefore she cannot tolerate that Sagarika should come in between them and share his affection. Hence, when she comes to know the king's infatuation with Sāgarikā, she naturally feels hurt and gets perturbed. She tries her best to keep Sāgarikā out of the sight of the king, but fails. When she realises that the king has gone very far in the love affair of Sāgarikā and has reached the point of no return, she takes the prudent course of handing over her to Udayana, smilingly though her heart bleeds inside. This jealousy is natural to women specially when they are devoted wives. She suffers silently on this core. She always tries to make her husband Udayana happy and is prepared for supreme self sacrifice if by that her husband becomes gladdened.

(194) *Ibid.*, II. 18-28,25

(195) *Ibid.*, III. p. 62

(196) *Ibid.*, I Pp 23-25

(197) *Ibid.*, I. p. 26 and IV. p. 86

(198) *Ibid.*, I. p. 17

Whenever she undertakes a task she throws herself fully into it. She forgets every thing when she goes to offer worship with her retinue. Even she is not reminded that Sāgarikā accompanies her. She despatches Sāgarikā to look after the sarika so that her husband cannot have an inkling of her¹⁹⁹. By this master stroke she wants to avoid the impending trouble in a nice manner. Though aware of fleeting tendency of Udayana she devotedly worships him and prays for his wellbeing and welfare. She has a keen insight and a logical bent of mind. Her utterances reveal sarcasm, humour and sympathetic understanding of men and matter. She digests the insult, keep in check the welling up of anger in her heart when occasion so demands, and can be humble and abiding befitting to the occasion. She is attentive to the wellbeing of her attendants. When Sāgarikā was imprisoned and the prison caught fire by the magician's trick, she thinks of her and requests the king to rescue her²⁰⁰. When she hears from the mouth of vidūṣaka the trick played to fool her she does not give vent to her anger immediately and waits patiently for the confirmation from the king's mouth. Then only she reveals her anger. The conjugal infidelity of Udayana hurts her most and she cannot check her feelings. One cannot cast aspersions on her on this core. She does not by pass Udayana and take her own decision without consulting him. Before allowing the conjuror to show his tricks she takes the permission of the king²⁰¹. She has warm feelings for Ujjayin, the land from

(199) yasyaiva darsanapāthat prayatnena rakṣyate tasyaiva
dr̥ṣṭigocare patitā bhavet / Ibid., I. p. 21

(200) Sāgarikā vipadyate /
tattām paritrāyatatam āryaputrah / Ibid., IV. p. 104

(201) Ibid., IV p. 95.

which she hails. Her regards and affection for maternal uncle's family is revealed from the proposal of Vasubhūti regarding marriage. When she comes to know the news of death of Ratnāvalī in a shipwreck, tears rolledown her cheeks. This shows her love for her kith and kin. When the king enters into the fire to rescue Sāgarikā, her anxiety is to be seen to be believed. When she comes to know that Ratnāvalī is her own sister, she bursts herself besides joy. She feels ashamed of her past behaviour²⁰². This shows her magnanimity of heart and kindheartedness.

Sriharṣa paints her in stark contrast to Sāgarikā. Sāgarikā is young, she is old. The former is timid, the latter is brave. The former is full of despair, and the latter is full of hope. Sāgarikā's childlike simplicity had a charm of its own where as Vāsavadattā's presence of mind and wisdom cast a powerful spell on the audience. Though one does not find the self effacing tendency of Bhāsa's SVD in her²⁰³, still her powerful personality overpowers all her failings and makes her attractive. One can agree with Vasubhūti's utterances-

ayusmati sthāne devī śābdam udvahasī²⁰⁴ /

(202) nanviyam jyāyasi te bhagini duḥkhamāste / Ibid., IV. p. 109

(203) Keith, A.B, The Sanskrit Drama, p. 176

Kale, M.R., Rat. p. 39.

(204) RV IV p. 112

SĀGARIKĀ

Sāgarikā, the heroine of RV is the daughter of Vikramabāhu, the king of Simhala²⁰⁵. Due to the shipwreck she is brought to Kausambi by the merchants and ultimately lands in the harem of Udayana²⁰⁶. She is kept under the care of Vāsavadattā²⁰⁷ by Yaugandharāyaṇa. She acts as a maid in waiting to the queen. Her appearance, behaviour and instincts betray her nobility. She never reveals her high lineage²⁰⁸. She is beauty par excellence. Knowing the nature of Udayana Vāsavadattā tries to shield her from his roving eyes. Susamgatā thinks her to be rati in human form. Vidūṣaka praises her extra-ordinary charm. Vatsaraj is bewitched by her exquisite beauty²⁰⁹. The general tendency of royalty to hand over responsibilities to others is also present in her character²¹⁰. She is inquisitive by nature²¹¹, shy²¹² and conscious of self-respect²¹³, has high hopes²¹⁴ and mastery over the art of painting²¹⁵. She appreciates natural beauty but what

(205) katham udātta vamsasya simhaleśvarasya Vikramabāho

rātmajeyam /

Ibid., I. p. 8 and IV p. 108

(206) Ibid., I. 6

(207) Ibid., IV p. 108

(208) Ibid., II/ 16,18

(209) Ibid., II. 8,10,16,18 and III. 11,12,13.

(210) Ibid., I. p. 22

(211) Ibid., I. p. 22 and II p. 37

(212) priyasakhi mahatī khalu me lajjā /

Ibid., II.p. 33

(213) Ibid., I. p. 7 and III p. 77

(214) Ibid., II. p. 33

(215) aho te nipunatvam /

Ibid., II. p. 33

strikes her most is her childlike simplicity and noble intentions. She never asserts her feeling and is always reserved by nature. She always prefers to remain in the background. That is why she never reveals her true identity²¹⁶. She is tender by temperament. Her timidity never lets her to come to the forefront. She lacks the courage to fight the odds and adverse circumstances and loses hope easily. This statement is corroborated by her action of going to commit suicide²¹⁷. She is a young and vivacious lady. Even in anger she looks charming. She is religious by temperament, worships Gods like *kandarpa* and gives presents lavishly to brahmins. She is deeply attached to her parents.

From the western point of view *Sāgarikā* lacks a strong personality, but when judged from Indian context, she is quite a success. She has all the characteristics of a *mugdhā nāyikā*. Compared to *Vāsavadattā* she does not have the freedom of choice. The authority which *Vāsavadattā* yields over the king and other inmates of the harem is not seen in her. Her reticence regarding the love affair adds charm to her as it is in conformity with age old Indian tradition. Always conscious of her high lineage she tries her best not to cast aspersions on the name and fame of her family.

(216) *Ibid.*, Pp. 33-54

(217) *Ibid.*, III. p. 79

Therefore, though a princess by birth, she suffers silently the ignominy of acting as a servant of Vāsavadattā. This shows her power of judgement of the situations. When the plan to meet Udayana in the guise of Vāsavadattā fails a dependant girl like her does not find any other way to surmount her difficulties and out of despair thinks of committing suicide. It is quite natural. Self-assertiveness is not her forte. Though we do not find in her boldness, firmness, valour still her simplicity, beauty, nobility and lovable nature casts a spell on the audience²¹⁸. She draws the sympathy of all around her and it can be said that she is a master creation of the dramatist.

SUSAMGATĀ

Susamgatā is the true friend of Sāgarikā in her distress in RV. She helps Sāgarikā to be united with the king. She exhibits her intelligence in the arrangement of secret meetings with the help of vidūṣaka. She tries to maintain secrecy of the love affair of her friend. But on the other hand vidūṣaka by mistake feels Susamgatā to be a prattler²¹⁹ who may reveal the secrecy to the queen Vāsavadattā. She is very apt in drawing

(218) Joshi and Watre, Intro. to RV, p. 36

(219) mukharā khalvesā garbhadasī / RV III, p. 51

art²²⁰. When she finds the picture drawn by Sāgarikā, she takes the brush and under the pretext of portraying “rati” paints Sāgarikā in the picture board.

Susamgatā has all love and respect for Vāsavadattā. As a dutiful servant she performs all her duties assigned by the queen. She performs the duty of a mistress at the diseased condition of love lorn Sāgarikā²²¹. She tries to unite Sāgarikā with Udayana not because of her ill-feeling for the queen Vāsavadattā, but for the fulfilment of the love of her friend. For this mission she has been condemned by Madanikā.

Thus Susamgatā is a friend in need for Sāgarikā. She is an artist simultaneously talkative, considerate, lovable character in RV.

(220) *Ibid.*, II p. 37

(221) *Ibid.*, III. p. 85

MINOR FEMALE CHARACTERS

Besides the main female characters like Sāgarikā, Vāsavadattā and Susamgatā in RV there are some other minor female characters like Kāñcanamālā, Cūtalatikā, Madanikā, Nipuṇikā and Vasundharā. All of them are maid servants of the queen Vāsavadattā and serve their mistress to the best of their ability.

Kāñcanamālā as well as Susamgatā are all considerate and attentive to the wellbeing of their mistress. Kāñcanamālā is always at the back and call of Vāsavadattā. She goes whenever Vāsavadattā goes, leads Vāsavadattā to makarandodyāna²²². Of all the maids, she appears to enjoy the confidence of Vāsavadattā the most. Her remarks -

"bharttri ! ghuṇākṣaram api kadāpi sambhavaty eva "²²³.

shows her sense of humour. She has friendship with Madanikā. They both crack jokes.

Madanikā, Cūtalatikā and Nipuṇikā are all maids in attending the queen Vāsavadattā. Vasundharā is the attendant of the king. They serve their masters faithfully and do not have any significant role in the development of the drama.

(222) kāñcanamālā ! ādesaya me makarandodyānasya mārgam / Ibid., I. p. 20

(223) Ibid., II. p. 58

CHARACTERS IN NĀGĀNANDA

MALE CHARACTERS

JĪMŪTAVĀHANA

Jīmūtavāhana is a devoted son. For him service to parents is service to God. He derives utmost pleasure in serving at the feet of his father²²⁴. He even gives up the kingdom to be near his parents in the forest²²⁵. He does not take any decision without consulting them. Even for his own marriage his parent's decision becomes the deciding factor²²⁶. Parents are aware of this unflinching devotion of Jimutavahana. On the verge of death, he thinks of his father and mother. He shows due respect to them²²⁷. He has faith in their utterances and their blessings. His love and respect for Gods is noteworthy. At the suggestion of vidūṣaka for moving to the temple in Malaya mountain, Jīmūtavāhana speaks that really Gods are adorable²²⁸. Jīmūtavāhana believes in omen. His right eye throbs²²⁹ in Malaya mountain which symbolises an unknown pleasant incident. Jīmūtavāhana is an embodiment of self-sacrifice. He willingly comes forward

(224) tisthan bhāti pituḥ puro bhūvi yathā simhāsane kim tathā / Nag I. 7.

(225) nanu svaśarīrāt prabhṛti sarvaṁ parārtham eva mayā parip
ālyate / yattu svayam na diyate tat tatānurodhāt / Ibid., I. p 15

(226) Ibid., II. p. 63

(227) pitarau me prāptau /
yāvad etau pranamāmi / Ibid., V. P. 156

(228) vayasya ! vandyāḥ khalu devatāḥ / Ibid., I. P. 25

(229) dakṣiṇaṁ spandate cakṣuḥ phalākāṅkṣā na me kvacit /
na ca mithyā munivacaḥ kathayisyati kim nvidam // Ibid., I. 10

to give up his life for Śaṁkhacūḍa²³⁰. Because, he can not tolerate the wailings of a grief stricken mother. This shows his compassion and kind-heartedness for the distressed. He does not have any attraction for power or pelf. He has all the symbols of a cakravartin king²³¹. He gladly donates the wish yielding tree to the needy to ameliorate their suffering²³². He is handsome to look at²³³ and his heart is filled with the milk of kindness. Jīmūtavāhana has a fine sense of appreciation of music²³⁴. He is a connoisseur of art, an accomplished painter himself, draws beautiful portraits even on stone slabs. The portrait of Malayavatī drawn by him reveals his extraordinary dexterity in the art of painting. His physical charm is eulogised by Mitrāvasu²³⁵. Malayavatī is enraptured by his beauty. His noble qualities are praised by one and all. His father Jīmūtakeṭu, his friend Mitrāvasu exclaim his virtues. Even Śaṁkhacūḍa, Garuḍa and Gaurī are aware of his sterling qualities of head and heart. His descriptions of feelings of the newly married Malayavatī is a fine piece of poetry²³⁶. He is not averse to worldly pleasures though he does not want to be a slave to them. His finer sensibilities are revealed from the

(230) nanu svaśarīrat prabhṛti sarvam parārtham eva mayā paripā-
lyate / yattu svayam na diyate tat tatāurodhāt / Ibid., p. 15

(231) Ibid., I. 18

(232) datto dattamanorathādhikaphalaḥ kalpacrumo pyarthine / Ibid., I. 8

(233) Ibid., I. p. 34

(234) Ibid., I. 14

(235) yadvidyādhara rājyaṁśa tilakaḥ prājñāḥ satāni sammato
rūpenā pratimaḥ parākramadhano vidvān viniṭo yuvā /
vac cāsunapi samityajet karuṇayā satvārthabhyudyata /
stenāsmādataḥ svaśaramatulanī tustir visadaś ca me / Ibid., II. 10

(236) Ibid., III. 4

graphic description of Malayavati. Malayavati's youthful charm casts such a powerful spell in his mind that he does not think it unbecoming to have a glance at her from behind the Tamāla thicket. This act may be condoned remembering his young age. It can not be put in the same footing as peeping of Duṣyanta to Śakuntalā. He wants to strike a happy balance between worldly pleasure and detachment. He is kind hearted and of broad visioned. He derives utmost pleasure in helping others. When he hears the killing of serpents by Garuḍa, he feels pain and does not reconcile to the fact that somebody should be so cruel as to kill others²³⁷ for one's own self. On the other hand he comes forward willingly to give up his life for others. His ascetic tendency is evident throughout the drama. He feels that it is the ignorant who commits sin for the sake of their own interest. His view is that his body is nothing but an abode of all impurities, ungratefulness and all that is despicable and he views with pity the one who attaches much more importance to this physical frame²³⁸. He neither hankers after name and fame, nor does he derive pleasure in accumulation of riches. He is wise, humble and forbearing, gladly takes upon himself the trials and tribulations of others. Thus he is painted as the embodiment of all that is desirable in man. Born of noble family and cultured upbringing he is religious, well versed in different aspects of learning, has firmness of resolve and strength of character, though young in age his knowledge of men and matter is astounding. He can grasp the essence quickly and all the qualities of dhiraprasānta hero are present in him. His father summaries his qualities-

-
- 237) aho kaṣṭamavasāneyam vipattir nāgānām /
api śaknuyām aham svaśarirasamarpaṇenaika syāpi nāgasya
prāṇaparirakṣām kartum / Ibid., IV. p. 107
- (238) sarvāśucinidhānasya kṛtaghnasya vināśinah /
sarirakasyāpi kṛte mūdhāḥ pāpāni kurvate // Ibid., IV.

nirādhāraṁ dhairyaṁ kamiya śaraṇam yātu vinayaḥ
 kṣamaḥ kṣāntim vadhūm abaha viratā dānaparātā /
 hataṁ satyam vrajatu ca kṛpa kvadya kṛpana
 jagajjātam sūnyam tvayī tanaya lokāntaragate // 239

ĀTREYA

Ātreya is the vidūṣaka of nāṭaka Nāg . He represents all the features of vidūṣaka enumerated by the Nāṭya śāstra. He is an intimate friend of Jīmūtavāhana. Jīmūtavāhana believes in him. He is a helping hand to the hero in love affairs and cracks jokes with him when he finds an opportunity to do so. A brahmin by caste Ātreya is very fond of showing of his learning²⁴⁰. He feels extremely sorry for his poverty. He feels insulted when ceti asks him to prostrate before her²⁴¹. He takes it as an affront to his dignity and status to do so²⁴². From this he seems to be very egoistic by nature. Ātreya is very fond of food. He cannot just tolerate fasting²⁴³. He prefers to be a guest to consume kanda roots and fruits which can be obtained from the sages²⁴⁴. His love and respect for Jīmūtavāhana is obvious in spite of his humour. His sentences are always directed to create laughter. He asks jokingly to release the hands of Malayavati from his clutches²⁴⁵.

(239) - Ibid., V. 31

(240) mama pathitavidyām iva muhūrtam ccharayāmi / Ibid., I.p. 34

(241) bhavati ko pi brahmano 'ham mandabhāgadheya prayuktah / Ibid., III. p. 77

(242) bhoh rājāmitram brahmano bhūtvā dēsyāḥ putryāḥ pādayohpatisyāmi /
 Ibid., III. p. 7

(243) me udarāgnir dhamadhamāyate / Ibid., I. p. 40

(244) yena brahmano 'tithirbhūtvā munijanakaśād Jaydhair kanda-
 mūlaphalairapi yāvat prāṇadhāraṇam karomi / Ibid., I p. 40

(245) nirvṛtta idanim te gāndharvo vivāhaḥ /
 tat muñca tāvā asyā agrahastam / Ibid., II. p. 6

Sometimes his thought is backed by logic. He finds incessant smoke coming out of the dense trees. Therefore he considers that to be a penance grove²⁴⁶. His diplomacy is exhibited when he dissuades Jīmūtavāhana to reject the marriage proposal of Mitrāvasu²⁴⁷.

Vidūṣaka has an aptitude to propitiate Gods and temples. When he hears the sweet music of lute played by a lady in the temple, he asks Jīmūtavāhana to go there.

Thus Harṣa represents Ātreya to be a conventional vidūṣaka, who appears at the stage only during first three acts. He is never seen in rest of the two acts.

GARUDA

Garuḍa is painted as strong and cruel character. Before his prowess even Gods tremble in fear and try to avoid hostility with him²⁴⁸. His favourite dish is serpents. He ruthlessly kills them on the slaughter stone and does not pay any attention to their

(246) Ibid., I. p. 20

(247) yathā tathā yat kimapi bhanitvā visriyatām esah / Ibid., II. p. 62

(248) Ibid., IV. 25 and V. 14

wailings and gives prime importance to his self interest and does not repent for his cruel actions. He is not patient, does not tolerate others name and fame and thinks that his physical valour is the be all and end of life. When he sees the self sacrifice of Jīmūtavāhana, he changes his philosophy of life²⁴⁹. Heroic action of Jīmūtavāhana makes him wonder struck and aware of an altogether new dimension of valour. As a result he begins to appreciate other's merits. He broods over his past misdeeds. Grief overtakes his heart so much so that he is prepared to give up his life. But timely intervention of Jīmūtavāhana dissuades him to take that extreme course. He atlast takes to nonviolence²⁵⁰. He is instrumental in resurrecting the dead snakes back to life. This proves his extraordinary valour. ŚrīHarṣa has drawn the picture of Garuḍa as a perfect foil of Jīmūtavāhana. While the former is humble, the later is ferocious. When Jīmūtavāhana is self-negating, Garuḍa is full of pride. Jīmūtavāhana is full of patience but Garuḍa is impatient. The creed of nonviolence is the guiding factor of Jīmūtavāhana's

(249) *Ibid.*, V. 15,17

(250) *Ibid.*, V. 22

life, but Garuḍa is a votary of violence. Jīmūtavāhana does not attach any importance to physical comfort, but Garuḍa gives supreme importance to gratification of senses. Garuḍa is an embodiment of restlessness, ferocity and pride, but towards the end he becomes a transformed personality. He realises his own folly, repents for the past mistake and vows to mend his ways²⁵¹. This transformation makes him more attractive and an interesting and peace loving character in Nāg.

MITRĀVASU

Mitrāvasu is the son of Siddha king Viśvāvasu and brother of Malayavatī. As a true ksatriya he attaches utmost importance to selfrespect. The concept of self negation is alien to him. He does not appreciate the attitude of Jīmūtavāhana. Even he utters sarcastic comments on the latter's peace loving nature²⁵².

He proposes Malayavatī's marriage to Jīmūtavāhana directly without any help of any intermediaries²⁵³. This shows his straightforward character so common to a

(251) ajñānanidrā śāyito bhavatā pratibodhitah /

sarvaprāṇi vadhad eṣa virato'dya prabhṛtyaham //

Ibid., V.26

(252) i) evam niveditātmano śmān pratyācaksāṇah kumāra

eva bahuta-ram jānāti /

Ibid., II. p. 64.

ii) katham nānukampaniya idrśo smākam upakarī kṛpanas' ca /

(253) Ibid., II Pp. 61-62

soldier. He does not take kindly to the denial of the marriage proposal by Jīmūtavāhana. He has the capacity to judge the internal quality of a man.

When Mātāṅga forcibly occupies the kingdom of Jīmūtavāhana he does not reconcile to this injustice, but wants to take remedial measures to retrieve the lost kingdom²⁵⁴. He flares up in anger, requests Jīmūtavāhana to wage war. This appears to be perfectly natural to him. He does not appreciate the other worldly attitude of his brother-in-law, who is a votary of nonviolence. He thinks, it is a crime to sit silent in the face of adversity. His attitude is typical of the man of bread and butter, who is least interested in the other worldly affairs. His power of description of nature²⁵⁵ is praiseworthy. Directness and vividness mark his personality apart from others. He has a premonition of things to come and warns Jīmūtavāhana of the impending doom. In short Mitrāvasu is an uprighteous, straightforward prince whose worldly wise attitude, sense of appreciation of natural beauty, reticence mark him apart from others.

(254) *Ibid.*, III. 15, 16.

(255) *kavalitalavangapallavakarimakarodgārasurabhīṇā payasā /
esā samudravelā ratnadyutiranjitā bhāti //*

Ibid., IV. 4.

ŚAMKHCŪḌA

Śamkhacūḍa's character occupies an important place in Nāg. He is a serpent having a svastika mark in his chest. He belongs to samkhapāla kula²⁵⁶. He has been compelled to sacrifice his life to Garuḍa²⁵⁷. He is never puzzled at his impending death, on the other hand he consoles his weeping mother²⁵⁸.

His philosophy of life is evident when he realises the transitoriness of life. He praises Jīmūtavāhana²⁵⁹ who comes to relinquish his own life for the sake of Śamkhacūḍa. But he does not approve this suggestion, because to him Jīmūtavāhana's life is more precious than his. He does not want to save himself and bring bloat on his character. So he accepts the suggestion of kinkara and is prepared to put on red garment for the easy recognition of Garuḍa.

Śamkhacūḍa's love and respect for his mother is noteworthy²⁶⁰. He requests Jīmūtavāhana to take care of his old mother after his death. He departs from his mother asking her to be his mother in next birth²⁶¹. Even Śamkhacūḍa's devotion for Lord Gokaṇṇa

(256) Nag. IV. p. 118

(257) śamkhacūḍo nāma nāgaḥ khalvahaṃ āhārārtham

vasukinā vaina-teyāya presitaḥ /

Ibid., V. p. 140

(258) i) amba samsthābhayātmanam , /

Ibid., IV. p. 114

ii) amba kim ativaiklavyena /

Ibid., IV. p. 113

(259) Ibid. IV 15.16

(260) Ibid. IV. p. 119

(261) Ibid. IV 20

is seen when he wants to die after worshipping Gokarna²⁶². Śamkacūḍa is the person who informs only Malayavatī and her family regarding the sad demise of Jīmūtavāhana. Thus he does the duty of a man even if he is a serpent by birth.

JĪMŪTAKETU

Jīmūtaketu is the old father of Jīmūtavāhana. He is a benevolent ruler. His fame reached far and wide. He has become indifferent to all worldly affairs due to his advanced age. Therefore he decides to hand over the reign of administration to his son and wants to lead vānaprastha life along with his wife in the solitude forest²⁶³.

He believes in ill omen. When Sunanda comes to ask the where-about of Jīmūtavāhana his left eye throbs²⁶⁴. He takes it to be an indication of an ill omen. He anticipates danger. This shows his superstitious nature.

His love for the daughter-in-law Malayavatī is clear. He has compassionate feeling for her at the death of his son. He allows Malayavatī to see her husband's face in his last days. At the death of Jīmūtavāhana he wants to enter into fire along with his wife²⁶⁵.

(262)bhagavantam dakṣiṇagokarṇam pradakṣiṇīkṛtya
svāmyāde-sam anuṭiṣṭhāmi /

Ibid , IV. p. 122

(263) Ibid., I. p. 16

(264) sphurasi kimu dakṣiṇetara muhūr muhūḥ
sucayan mamāniṣṭam /

Ibid., V. p. 134

(265) Ibid., V. p. 168

This shows his deep love and affection for his son. He does not have any attraction for worldly enjoyments. Ascetic by temperament he voluntarily relinquishes the burdens of administration and wants to lead a calm and contented life in a solitude of sylvan nature.

MINOR MALE CHARACTERS IN NĀGĀNANDA

Apart from the principal male characters enumerated above we come across minor characters like vita, ceta, kañcuki Vasubhadra, Kinkara Sunanda in *Nāg*. More over we find the mention of Viśvāvasu, father of Sunanda and *Kulapati* Kausika. But they do not come on the stage. Śekhara is the viṭa of this drama. He is painted as a drunkard and henpecked husband who supports the wife blindly. Ceta is the servant of Śekhara and assists his master in all his undertakings. Sunanda is a pratiṭhara and his duty is to convey the message from Viśvāvasu to Mitrāvasu. Kañcukī Viśvāvasu has free access in the harem. He is devoted, obedient and sincere in his undertakings. Mātāṅga is painted as the rival of Jīmūtavāhana. He annexed a part of the kingdom of Jīmūtavāhana by force. This reveals his nature of hankering after power and wealth.

These minor male characters are introduced in the drama to help in revealing the salient features of the hero's quality of development of the plot as the case may be. Śriharṣa's dexterity in understanding the human psychology is revealed in their descriptions. Though they have limited roles, still all of them are no less important towards the success of the play.

MALAYAVATĪ

Malayavati is the heroine of *Nāg* and is one of the principal characters of the play. She is the daughter of Siddha king Visvasasu and is endowed with exquisite charm. Vidūṣaka pays handsome tribute to her physical charm. Jīmūtavāhana looks in wonder at her beautiful face²⁶⁶. She is highly educated and accomplished girl. Her mastery over playing of the lute²⁶⁷ and art of singing evokes astonishment in Jīmūtavāhana, who says in wonder. She is a devotee of Goddess Gaurī and worships her. But her devotion cannot be termed as *niskāma bhakti*, because she wants to have befitting husband by her grace. She is in love with Jīmūtavāhana. When Mitrāvasu's proposal is rejected by Jīmūtavāhana, she comes to know of it and feels hurt²⁶⁸. Out of despair she decides to end her life because a devoted Indian woman never changes her preference. When

(266) *Ibid.*, I. 16

(267) *vayasya aho gitam / aho vadyam /
vyaktir vyanjanadhatuna dasavidhenapy atra labdha muna
vispato drutamadhyalambitaparichinnas tridha yam layah /
gopuchagramukhah kramena yatayastisro'pi sampadita
statvaugghanugatas ca vadyavidhayah samyak trayo darsitah //*

Ibid., I. 15

(268) *Ibid.*, II. p. 63

Jīmūtavāhana is on the verge of death, she does not weep so loudly, but her grief is no less. The lack of revelation of pent up emotions is due to the presence of elders. She is a perfect foil to her husband and the character of her extraordinary husband gets heightened by her tender nature which becomes more pure through the fire of penance and devotion. Due to her unflinching faith Goddess Gaurī appears on the scene and helps her husband to spring back to life again²⁷⁰. One can see in her all the qualities of mugdha nāyikā.

Like other heroines of Harṣa's two nāṭikās Malayavatī appears not to be in the central stage of the drama. She is just a passive character created to fulfil the dictates of dramaturgical rules. Her contribution for the development of the dramatic plot is almost negligible. However given the tone and tenure of the play with its marked Buddhist leaning this lack of prominence of the heroine is quite understandable. However within the limited scope Śrīharṣa has done a fine job of presenting Malayavatī in an attractive garb and by the stroke of his genius has brought out many a sterling qualities in her.

(269) hā āryaputra, katham parityajya gato' si
atiniṅgṇe malayavatī kim tvaya prekṣitavyam
yā etāvad velām jīvīti /

Ibid., V. p. 167

(270) nijena jīvitenaṇi jagatāmupakariṇaḥ /
parituṣṭāsmi te vatsa jīva jīmūtavāhana : //

Ibid., V. 34

MINOR FEMALE CHARACTERS OF NĀGĀNANDA

In the other minor characters, the character of old mother of Śaṅkhacūḍa, ceti and others can be illustrated.

The old mother of Śaṅkhacūḍa is an emblem of love and affection. She is not ready to depart from her son who would face death by Garuḍa. So in illusion she takes everybody to be Garuḍa²⁷¹. She wants to denounce her life for the sake of her son. She takes Jīmūtavāhana to mean Garuḍa and requests him to devour her in place of her son²⁷². She has equal love for Jīmūtavāhana who comes forward to denounce his life in place of Śaṅkhacūḍa. She values Jīmūtavāhana to be more than a son²⁷³.

The maid of Malayavatī is a real friend of her who helps her mistress in her grief. Even she shows what to do and what not to do in real dilemma. She makes Malayavatī aware of the hospitality to be shown to guests²⁷⁴.

Thus each of the characters of Nāgānanda is so impressive that it has a lasting impression on the audience.

(271) aham khalu tava maraṇabhītā sarvaṃ eva
lokam garuḍamayam prekṣe //

Ibid., IV. P. 116

(272) Ibid., IV. P. 115

(273) tvamapi śaṅkhacūḍanirviśeṣaḥ putraḥ
athavā śaṅkhacūḍaḥ apy adhikataro...../

Ibid., IV. P. 117

(274) ucitaḥ khalu te tithijānasatkārah /

Ibid., I. P. 34

CHAPTER-V

STYLE AND DICTION

LANGUAGE AND STYLE

SENTIMENT

FIGURES OF SPEECH

METRES

POWER OF DESCRIPTION

LANGUAGE AND STYLE

Style refers to the art of expression. It means the way in which the literary artist presents his creations. Rhetoricians have analysed the style and categorised them into four distinct types namely vaidarbhi, gaudi, pāñcālī and lāṭī. Though these classifications are based on the names of the region of countries, it is not confined to the literary productions of those areas only. The success of any literary creations depends to a great extent on the ability of the author to use appropriate modes of expression in accordance with the situations under descriptions. A drama as it is meant to be enacted on the stage, demands from its author some restraints because a dramatist is not as free as a poet to give free reign to his flights of imagination. Always conscious of worthiness of its imitation on the stage he becomes extra careful in choosing the scenes putting the language appropriate to the characters on hand and the situations.

Harsa being a dramatist is quite aware of this fact. As his aim is to cater to diverse states of a conglomerate audience, he varies his style accordingly. We see him employing chaste Sanskrit expressions in the mouth of sūtradhāra, the hero, the high personages of the royal court and the divine characters where as the jesters, the attendants and the heroines all without exception use śauraseni prakrit in prose and mahārāṣṭri prakrit in verses to give vent to their feelings.

Harsa is fond of vaidarbhi style, as a result we find simplicity of diction and easy flowing grace of language in him. He varies his mode of expression from scene to scene even in the same scene. His paintings of Vāsavadattā in anger, firing volleys of sarcastic remarks at Udayana and her authority which brooks no rivalry and digression, the cojant arguments of Manoramā, bristling with ready wit, the humorous and haughtiness of vidūṣaka, the tendency of running away on the part of Sāṃkṛtyāyanī. The conciliatory attitude of Udayana coupled with close observation and his ability to employ the means befitting to the situations, his tendency not to lose hope in the face of difficulties add a graceful charm and vivacity to the expressions.

Harsa's style is characterised by directness and is full of prasāda-guṇa. He has consciously eschewed the employment of difficult words full of long high sounding compounds and double entenders. The gracefulness of his literary creations touches the core of the heart of the reader. The reader never rakes his brain to grasp at the meaning of his verses, because as soon as he reads them, the meaning becomes transparently clear.

For instance :-

yāto 'smi padmanayane samayo mamaiva
suptā mayaiva bhavati prativodhaniyā /
pratyāyanāmayamitīva saroruhinyāh
suryo sta mastaka nivṛṭṭakarah karoti¹ //

(1) RV III. 6.

The king's remarks :-

svabhāvasthā dr̥ṣṭiṇa bhavati giro nātivīśadā
 stanuh sidatyēṣā prakatapulaka svedakanikā /
 yathā cāyam kampah stanabharaparikleśajanana
 stathā nādvāpy asyā niyatamakhilam śāmyati viṣam² //

Or Jīmūtavāhana's utterances :-

nirādhāraṁ dhairyaṁ kamiva śaraṇam yātu vinayah
 kṣamaḥ kṣāntim voddhum ka iha viratā dānaparatā /
 hatam satyam satyam vrajatu kṛpaṇā kvādyā karuṇā
 jagatjātam sunyam tvayi tanaya lokāntaragate³ //

But sometimes Śrīharṣa delights in using long winding compounds.

For example- the report of Vijayavarman in RV

yoddhum nirgatya vindhyādabhavadabhimukhastatkṣaṇam digvibhāgān
 vindhyenevāpareṇa dvipapatipṛtanāpīdāvandhena r̥ndhan /
 vegādvāṇānvimuñcansamadakarighatotpistapattirnipatya
 prataichhadvāṇchhitāptirdvigūṇitarabhasastam manyān kṣaṇena //⁴

(2) PD IV. 10

(3) Nāg V. 31

(4) RV IV. 5

Or

astravyasta śīrastrasastrakaṣaṇotkṛttottamāṅge kṣaṇam
 vyūdhāsṛksariti svanatpraharaṇe varmodvalaivānini /
 ahūyājimukhe sa kosalapatirbhanga pratīpībhavan
 ekena iva rmanvata śaraśatairmattadvipastho hataḥ⁵ //

The description of battle scene is full of vigour, high flown and majestic words.
 The language becomes complicated and fierce but never loses clarity of meaning.

Or the boastful utterances of Garuḍa in Act IV has been vividly painted in gaudī
 style.

kṣiptvā vimbaṁ himansorbhayaḥkṛta valayāṁ samsmaran śeṣamūrtim
 sānandam syandanaśvatra sanavicalite pūṣni drṣṭo'grajena /
 eṣa prāntāvasajjaladharapatalātyāyati bhuṭapakṣaḥ
 prāpto velāmahidhram malayamahamahigrāsa grdhnuḥ kṣaṇena⁶ //

(5) RV IV. 6.

(6) Nāg IV. 25

The picture of enraged Vāsavadattā in PD Act III casts its powerful spell for its accuracy of description.

cañcadancuccuddhrtārdhacyūta piśita lava grāsa samvṛddha gardhair
grdhrairārabdha pakṣadvitaya vidhutibhirvardha sāndrāndhakāre /
vaktrodvāntaḥ patantyaśchhamiti śikhi śikhā śrenayó smin śivānam
asrasrotasyajasarṣatabahalava sāvāśavisre svananti⁷ //

A dramatist uses expressions appropriate to the status of his characters and the role assigned to them. Harṣa is a pastmaster in the art of conversation. He uses appropriate expressions in the mouth of his characters. Therefore, his dialogues are simple, direct and elegant. They are forceful in their appeal and sometimes they are pregnant with suggested meanings. For instance, Yaugandharāyaṇa's saying to Vāsavadattā - parijñātāyāḥ bhaginyāḥ samprati yathā kraniyam tatra devipramāṇam⁸ reveals more than its literary meaning. The persons spoken to is the queen whose position is undoubtedly higher than that of Yaugandharāyaṇa. So Yaugandharāyaṇa is reluctant to suggest the further course of action and leaves it her to decide. The utterance of

(7) Nāg IV. 18.

(8) RV IV. p.III

Vijayasena “aho devasya vidyā prabhāvaḥ”⁹ and kancuki “aho sarvatrapratihata narendrata devasya”¹⁰ reveal their own nature and are appropriate and befitting to the occasion. The sayings of the old mother Śaṅkhacūḍa like, “putra tiṣṭha muhūrtam. yāvatte vadanam prekṣe”¹¹ are a testimony to motherly affection and the ensuing grief on the eminent dangers of the life of her son. Similarly the utterance of the grief-stricken parents of Jīmūtavāhana on hearing his death are so natural that¹² they move the heart of the reader.

Thus, the dialects of Śrīharṣa reveal the different characters of the speakers, the bashfulness and humility of Malayavati, the wantonness of vidūṣaka, straightforwardness of Mitrāvasu, boastfulness of Garuḍa and loftiness of character of Jīmūtavāhana come to the fore from a close scrutiny of their respective conversations.

Harṣa’s dialogues consciously avoid unnecessary elaborations and verbosity of words. They are crisp, sharp and direct. He does not employ long compounds full of difficult words and does not approve long unwinding expressions and has not a liking for the use of rare or obsolete words. His choice of words and expressions are chaste, classical and free from grammatical defects. We don’t find any rusticity in his pen. It is also

-
- (9) PD IV p.57
 (10) Ibid., IV. p.57
 (11) Nāg IV. p. 109
 (12) Ibid., IV p. 153-157

free from literary blemishes like asamvaddhatvaṁ , nirarthakatvam , agrāhyatvam, avodhyatvam and aślīlatvam which are so common to later day dramatists. Therefore, these dramas inspite of their lacunae in plot construction, development of characters etc. have a charm of their own and have been the delight of the connoisseurs down the ages.

SENTIMENT

" " Rasa literally means enjoyment. rasyate āsvādyate iti rasah. It is the lasting impression of the feeling in a man of poetic suseptibility . The success of any literary production depends upon its power of attracting the readers. Drama, being a drśyakāvya naturally becomes successful when unlookers appreciate it to keep the interest of the audience. The dramatist naturally tries to portary various sentiments through his character. These sentiments are nothing but recreations of latent human emotions. Rhetoricians have analysed the nature and content of rasa thoroughly and have classified into mainly eight varieties.

śṛṅgāra hāsyā karuṇa raudra vīrabhayaṇakāḥ /
bīvatsodbhūta ityastau rasāḥ śāntastathā mataḥ¹³ //

Among these rasas śṅgāra is the prominent one as it is the dominant emotion in man. Out of the three plays of Śrīharṣa PD and RV have śṅgāra as their principal rasa. Vatsaraja Udayana and Āraṇyikā in PD Vatsaraja and Śāgarikā in RV Jīmūtavāhana and Malayavatī in Nāg are ālambana vibhāvas. Dhārāgrhodyāna dīrghikā etc are uddīpana vibhāva. The activities of hero and heroine on seeing each other are anubhāvas. We also find the description of sāttvika bhāvas like stambha, sveda, āśru, pulaka and kampa in all his dramas. Kautuhala, harṣa, smṛti, mati, dhṛti, cintā, vṛidā, śoka, moha and jadatā - these ten samcāribhāvas also are to be met in this play.

Śṅgāra is of two types i.e. vipralambha and sambhoga (love in separation and love in union). The description of both these types are seen in his dramas. Vipralambha again is divided into two kinds - āyoga and viprayoga. In āyoga type of vipralambha consummation of union does not take place. But in viprayoga type of vipralambha lovers in deep love get separated after marriage. In PD we see three instances of the description of sambhoga śṅgāra. In the IInd act Udayana gets a chance to embrace Āraṇyikā after wandering off the bees¹⁴. When the heroes and heroines are introduced to each other by vidūṣaka, we see the description of impulsive love¹⁵. In the IIIrd act, in the garbhāṅka the hero and heroine both got chance to sit together and experience

(14) PD II p.20

(15) Ibid .. II. p. 20

the feeling of sveda, romāñca and kampa etc¹⁶. But before the union Vāsavadattā arrives to disturb the union. In the IVth act when Udayana gets a chance to cure Āraṇyikā from the effect of poison, there is a golden chance of coming together of hero and heroine but it could not materialise. The treatment of vipralambha śṛṅgāra in PD is of non-consummation type. The description of the lovelorn condition of Āraṇyikā in IIIrd act can be taken as an instance.

Compared to the treatment of śṛṅgāra in PD its treatment in RV is more elaborate and appealing. We see its description in IInd act starting from the utterance of Sāgarikā - "hrdaya ! prasīda, prasīda"¹⁷ to Susamgatā's saying- "bhartāḥ iyaṃ sā", from the first sloka of IIIrd act to the attempt of Sāgarikā's hanging¹⁸ and in the IVth act from the second sloka to "durlabham punaḥ darśanam priyāyāḥ"¹⁹ and again from "katham devī Sāgarikā vipadyate"²⁰ to "kanthe grhitvā nimilitākṣa sparśa sukhaṃ nātayan"²¹. Three beautiful instances of sambhoga śṛṅgāra are seen in IInd IIIrd and IVth act. The first instance is seen in Susamgatā's speech , in IInd act, "bhartā ! iyaṃ sa"²² till

- (16) rājā - upavisatvarheyamardhāsanasya /
rajaputri sthīyatām / Ibid ., III p. 39
- (17) RV II p. 30.
- (18) Ibid., II. p. 79.
- (19) Ibid., IV p. 92
- (20) Ibid., IV p. 104
- (21) Ibid., IV. p.106.
- (22) RV II. p.52

Sāgarikā's utterances- "ayi susamgate, adyāpi na viramasi"²³. Though there is no consummation of union still there is momentary union and Śrīharṣa has painted different emotions associated with the sentiment of love beautifully. The second instance is in the IIIrd act where Sāgarikā says "ammo, kathameṣa, bhartā"²⁴. The third instance is in IVth act where Udayana gets a chance to rescue Sāgarikā from the harem of fire, caused by sorcery²⁵. In these instances the union is temporary.

In Nāg sṅgāra is not the dominant rasa. The dramatist however tries to give instances of both samyoga and viyoga type in first three acts of the drama, but suddenly in the last two acts the subject matter takes a radical departure and hence there is no scope for further treatment in it. Apart from sṅgāra Harṣa's plays also have given us sentiment of laughter mainly through the vidusakas in PD and RV, sometimes the cetis also create humorous situations. Susamgatā in RV on occasions makes excellent fun of her mistress²⁶.

As Nāg is a drama of serious nature, the treatment of the sentiment of laughter is not seen except from the utterances of vidūṣaka.

(23) Ibid., II. p.54

(24) Ibid., III. p.79

(25) Ibid., IV. p. 106

(26) Ibid., II. p.33

The sense of wonder is seen in Udayana's capacity of curing ailments due to taking poison and the untimely flowery of navamalika flowers and conjuror's trick of creating fire.

In Nāg it is seen in Garuḍa's act of bringing the dead serpents back into lives²⁷ and Gaurī's act of bringing back Jīmūtavāhana to this world²⁸.

There is not much scope for treatment of vibhatsa and raudra rasa in nāṭikās, how ever the description of the cemetery in the IV th act of Nāg and the description of Garuḍa's eating up serpents can be taken as instances of vibhatsa. Garuḍa's boastful utterances regarding his power can be taken as an instance of raudrarasa.

Bhayānaka rasa is seen in the IVth act of PD where in Manoramā say's "bhattini prāṇa samsāye vartate sā tapasvini"²⁹. It continues upto Udayana's remembering of the mantra i.e. the secret formula of driving out poison. In RV the horror created by monkey,³⁰ the fire scene in IV th act due to magician's trick and the description of fear of vidūṣaka relating to ghost³¹ etc. are instances of this type of sentiment. The sense of pathos is seen in the wailing of Śaṁkhacūḍa's mother and the parents and wife of Jīmūtavāhana in Nāg. However it has not been culminated in true sentiment of pathos as nothing on towards has happened.

(27) Nāg V. 36

(28) nijena jīvitenāpi jagatāmupakārinah /
paritustāsmi te vatsa jīva jīmūtavāhana // Nag V. 34

(29) PD IV. p. 54

(30) Ibid., II. p. 36

(31) etasmin bakulapādape ko'pi bhūtaḥ prativasati / RV II p. 40

Traces of vīra rasa can be seen in the speeches of Vijayavarman³² and king of Kosala in RV. The vīrarasa is the principal sentiment of Nāg, but it is of dayāvīra type not yuddhavīra's type.

Harṣa has treated the various sentiments according to the demand of the situation in his dramas. The treatment of sr̥ṅgāra is noteworthy. Other rasas have little scope in his scheme of things, hence their treatment is not so elaborate in his plays.

FIGURES OF SPEECH

Figures of speech add beauty and charm to poetic descriptions. They reveal the power of imagination and observation of a literary artist. Hence their importance "can not be ignored in poetry or drama. Their main concern appears to be to make the reader familiar with ordinary objects to the imaginary world of poetic creation which is full of fancy. Though they are treated as external in the body of poetry still they are inseparable part. Because, there is no literary output which is completely devoid of figures of speech. ŚrīHarṣa's art is not an exception. We see in his dramas the use of 38 alamkāras, out of which only one śabdālamkāra "Slesa" is used only once amongst his verses. Of course Anuprāsa is there. Its beautiful use is seen in the utterances of Śamkhacūḍa in Nāg.³³ Sometimes his prose pieces of dialogue bristle with the use of alliterations. The following table gives an indication of the use of alamkāras in his dramas.

(32) Ibid .. IV p. 93

(33) Nag V. 7.

TABLE

NAME OF ALAMKĀRA	PRIYADARSIKĀ	RATNĀVALĪ	NĀGĀNANDA	TOTAL
Upamā	I-5 II-3,5,10 III-2,3 IV-3	I-24 II-10 III-11,12 IV-4,13	I-14 II-4 III-16 IV-6 V-27	(18)
Utpreksā	I-11 II-2 III-19	I-8,10,19,21,22 II-11,12,16 III-5 IV-2,5,14	I-13,18 II-6,13 III-8,11 IV-17 " "	(22)
Rūpaka	I-18	II-18,1 III-11 IV-16	V-38	(6)
Pratīpa	-	I-25 III-13	III-11	(3)
Dr̥ṣṭānta	-	III-10	I-5	(2)
Sandeha	-	II-6 III-11	I-16	(3)
Bhrāntiman	II-2	-	III-7	(2)

NAME OF ALAMKĀRA	PRIYADARSIKĀ	RATNĀVALĪ	NĀGĀNANDA	TOTAL
Apahnuti	III-11	-	III-12	
Svabhāvokti	I-8,12 II-2,4	I-1 II-2 III-7	I-13,15	(9)
Viśesokti	II-5	-	I-2 V-15	(3)
Vibhāvanā	-	III-2,8	-	(2)
Aprastuata praśamsā	III-8,9	-	" "	(2)
Arthāntara nyāsa	IV-8	III-15	V-31	(3)
Asangati	IV-8	III-16	-	(2)
Vakrokti	-	-	-	-
Kāv्यarthāpatti	I-3	-	I-6 II-3 III-17 V-1	(5)
Kāvyalinga	-	I-1 II-20	I-3,8,10 II-11 III-14 IV-9,28 V-8	(10)

<u>NAME OF ALAMKĀRA</u>	<u>PRIYADARSĪKĀ</u>	<u>RATNĀVALĪ</u>	<u>NĀGĀNANDA</u>	TOTAL
<u>Paryāyokti</u>	-	III-17	IV-5 V-9	(3)
<u>Udāta</u>	-	IV-13	V-19,38	(3)
<u>Smarana</u>	-	I-12	-	(1)
<u>Dipaka</u>	-	-	III-8 V-3,25,32	(4)
<u>Ullekha</u>	-	-	I-4,6,16	(3)
<u>Vyatireka</u>	-	-	I-7 III-10 IV-12,14,22,23	(6)
<u>Samkara</u>	-	-	I-11 IV-21	(2)
<u>Sukhama</u>	-	-	I-17	(1)
<u>Virodhābhāsa</u>	-	-	I-51 II-8	(2)

NAME OF ALAMKĀRA	PRIYADARŚIKĀ	RATNĀVALĪ	NĀGĀNANDA	TOTAL
Samsr̥sti	-	-	I-20, II-1,4,10 IV-15,17	(6)
Atis̥ayokti	-	-	III-5,6,15 IV-8	(4)
Tatguna	-	-	III-7	(1)
Rasavat	-	-	III-13	(1)
Samasokti	-	-	III-18	(1)
Śleṣa	-	- " "	IV-1	(1)
Parikara	-	-	IV-2,7,10 V-35	(4)
Samādhī	-	-	IV-20	(1)
Samuchhaya	-	-	V-7	(1)
Viśama	-	-	V-8,21	(2)
Ākṣepa	-	-	V-24	(1)
Bhavika	-	-	V-36	(1)

From a close look at the table it is clear that Harsa has given Utpreṣkā alamkāra more importance than others. It is found to have been used for 22 times in his dramas. Next in order of frequency of occurrence comes Upamā with 18 times. Other alamkāras are less frequently used.

Thus Harṣa's handling of alamkāras appears to be judicious, logical and are meant to reveal the finer poetic sensibilities. In their simplicity and effortlessness they leave a lasting impression on the heart of the readers.

METRES

Chandas mean what is called metre in western poetics. It is derived from the root Chhadi conveying the sense of pleasing. So chandas are meant to give a sense of pleasantness to kāvya. Their aesthetic appeal is immense. A consummate artist can add extraordinary charm to his creations by the judicious use of metres. So poets and dramatists employ them and the aesthetic delight of their creations are enhanced in no uncertain terms. The excellence of Meghadūtam is no less attributed to the judicious use of Mandakrāntā metre by Kālidāsa. Any other metre to convey that meaning would have been inappropriate. So, a literary artist must be careful in using the metres. Critics like Mammaṭa have recognised inappropriate use of metres as a blemish called hata vṛttatva. Metrical irregularities point to the lack of mastery over the use of language.

Hence, a poet whose tool is the use of words, should not be lax in the employment of metre. A drama though in a broader sense can be called a kāvya, still has some peculiarities which must be remembered before deciding to use the metre. A drama does not depend upon the use of metre as much as a mahākāvya does, because it is the dialogues which are the soul of a drama. So metrical verses come naturally as a suppliment to them. A dramatist should therefore avoid a tendency of using too much versification in his drama to reveal his mastery over the chandas. But, Sanskrit drama being of a peculiar origin and tradition cannot altogether eliminate them. It must therefore be used sparingly to covey the intensity of feeling and the emotional outbursts of the actors and actresses. Śrīharṣa is quite aware of this fact. Hence, we do not see an overdose of metrical verses in his dramas.

From a close scrutiny of his plays, it is revealed that he has used only seventeen meters. The table given below gives a clear picture of the metres used in three dramas.

SERIAL NO. OF VERSES

NAME OF THE METRE	PRIYADARSIKĀ	RATNĀVALĪ	NĀGĀNANDA
1. Ārya	I-5,8 II-5,9 III-1,6,9,12 IV-6,7	I-5,19,21,24 II-1,7,9,12,19 III-10,12	I-4,14,19 II-1,4,5,8,14 III-1,2,3,10,14,17 IV-4,12,19,23,24 V-1,4,20,24,35,41
2.(A) Anuṣṭup	-	I-12 II-6,10,18 III-2,6 IV-4,15,18	I-5,10,20 II-7,9,12 III-11,12 IV-7,8,11,16,17, 20,21,29. V-6,10,11,12,17, 26,29,34
2.(B) Giti	III-8	-	-
3. Indravajrā	-	-	IV-5
4. Upajāti	I-4 III-3	II-15 IV-19	IV-1,13,14,26 V-16,23

NAME OF THE METRE	PRİYADARSĪKĀ	RATNĀVALĪ	NĀGĀNANDA
5. <u>Sālīnī</u>	-	-	V-8
6. <u>Puṣpitaḡrā</u>	-	I-4	-
7. <u>Dṛtavilamvita</u>	-	-	I-17
8. <u>Prahaṛṣiṇī</u>	-	II-8	-
9. <u>Yasantatilakā</u>	I-10 III-2 IV-2,4,8	I-8,12,20 II-17 III-6,14 IV-2,3	III-16 IV-6 V-3,5,7,13,30, 38
10. <u>Mālīnī</u>	II - 8	II - 14 III-17 IV-16	I - 12 II-11
11. <u>Pr̥thvī</u>	-	II-16 IV-17	-
12. <u>Sikharīnī</u>	IV-10	II-13,20 III-4,7,15 IV-13	III-8 V-27,31
13. <u>Harīnī</u>	-	III-9	II-6 III-13

NAME OF THE METRE	PRIYADARSIKĀ	RATNĀVALĪ	NĀGĀNANDA
14. <i>Sārdūla- vikrīḍita.</i>	I-1,3,6,7,11 II-1,3,6,7,10 III-4,5,7,10, 13,14,15 IV-1,3,9,11	I-1,2,5,7,9,11,17 23,25 II-3,4,5,11,21 III-1,3,11,13,18,19 IV-1,6,12,20,21	I-1,3,6,7,8,9, 11,15,16,18,21 II-2,3,10. III-4,5,6,9 IV-2,3,9,10,27 V-2,14,15,18, 19,21,33,37,40
15. <i>Sragdharā</i>	I-2,9,12 II-2,4 III-11 IV-5,12	I-4,10,16,18 II-2 III-5,8 IV-5,11,14,22	I-2,13 II-13 III-7,15,18 IV-15,18,22,23, 28. V-9,22,25,28, 32,36,39.

NUMBER OF TIMES OF METERS USED IN THE DRAMAS

METRES	PD	RV	NĀG	TOTAL
1. Āryā	10	11	25	46
2.(A) Anuṣṭup	-	9	24	33
(B) Gīti	01	-	-	01
3. Indravajrā	-	-	01	01
4. Upajāti	02	02	06	10
5. Śālinī	-	-	01	01
6. Puṣpitāgrā	-	01	-	01
7. Dr̥tavilamvita	-	-	01	01
8. Praharṣiṇī	-	01	-	01
9. Vasantatilakā	05	08	08	21
10. Mālinī	01	03	02	06
11. Pr̥thvī	-	02	-	02
12. Śikharinī	01	06	03	10
13. Harinī	-	01	02	03
14. Śārdūlavikrīḍita	21	25	32	78
15. Sragdharā	08	11	18	37

From the close scrutiny of this table it is clear that Harsa has used only one metre of mātrāchhanda namely Ārya. The rest sixteen belong to the type of varnachanda. Ārya is used for 46 times.

Among the varnachandas Śārdūlavikrīḍita tops the list as it is used 78 times. Sragdharā comes with 37 times followed closely by Anuṣṭup with 33 times. Vasantatilakā with 21 times beats Śikharinī with 10 times. Upajāti ties with Śikharinī also with 10 times. Mālinī with 6 times, Harinī (3 times), Prthvi (2 times) Puspitāgrā, Praharsinī, Śālinī, Dṛtavilambita and Indravajrā are used only once in his plays.

Thus from the above analysis it is clear that Harsa's favourite metre is Śārdūlavikrīḍita. Ārya and Anuṣṭup are mostly used for narrative purposes. Lengthy metres are employed to convey the intensity of feelings like grief, anxiety and hilarity.

Harsa's use of chandas is adequate, free from defects and are appropriate. It reveals his consummate mastery and artistry.

POWER OF DESCRIPTION

Drama in Sanskrit literature is recognised to be a variety of kāvya from the times of Bharata. Hence the dramatists have tried to incorporate all the characteristics of kāvya in their works. It is no wonder that we come across beautiful descriptions of nature in them. Some times these descriptions are seen in so much abundance that they turn the drama into a dramatic poem. Harṣa following this age old tradition has embellished his works with beautiful descriptions of sunrise, sunset evening, midday, the garden, hermitage, fountain, marriage festival, bathing scenes forests and the palace. These descriptions testify to his ability as a poet. For instance the description of evening scene in RV -

devī tvanmukha pankajēna śāśinaḥ sobhā tiraskāriṇaḥ
 pasyābjāni vinirjitāni sahasā gachhanti vichhāyatām /
 śrūtvā tvatparivāra vanitāgitāni bhṛṅgāṅganā,
 liyante mukulāntareṣu sanakaiḥ samjātā lajjā iva³⁴ //

reveals the close observation of how bees take shelter in side the lotus at the approach of evening. Harṣa has painted it nicely. Another instance is -

kim padmasya rucam na hanti nayanānandam vidhatte na kim
 vṛddhim vā jhasaketanasya kurute nālokaṃātrena kim
 vaktrendau tava satyayam yadaparah sitānsu rabhyudgato
 darpah syādamṛtena cediha tadapyevāsti vimbādhare³⁵

(34) RV I. 25

(35) RV III. 13.

Here rising of the moon is described in an attractive way. Harsa's delicate picture of sunset is worthy of admiration in RV -

yato'smi padmanayane samayo mamaiva
 supta mayaiva bhavati prativodhaniyā /
 pratyāyanāmaya mitiva saronuhinyāh
 suryo stamastakaniviṣṭakarah karoti³⁶ //

The sun is setting. The lotus creeper is losing her charm as if out of grief. Sun being the lover of lotus creeper consoles her as if putting his hand on her head as he has to go far away.

In Nāg the dramatist has given fine description of the forest scene.

sayyā śādvalamasanam śūcisilā sadma drumānāmadhah
 śitam nirjharavāripānamasānam kandāḥ sahāyā mṛgāḥ /
 ityaprārthitalābhya sarvavibhave doṣo pyameko vane
 duṣprārthini yat pararthaghatanā vandhyaivṛthā sthīyate³⁷ //

Here the language is sweet, devoid of any artificiality and is able to project a fine picture of the natural beauties of the forest.

(36) Ibid., III. 6

(37) Nāg. IV. 2

The dramatist knows how to vary his style in accordance with the change of subject matter. Thus he describes the ocean in *gaudī* *riti*.

udgarja jīalakun̄jarendra rabhasāṣphalānu vandho ddhataḥ
sarvāḥ parvatakandarodarabhuvāḥ kurvan pratidhvāniniḥ /
ucchairuccarati dhvaniḥ śrutipathon māthi yathāyam tathā
prāyah preṅkhasaṁkhyā saṅkhavalayā veleyamā gacchati³⁸ //

Similarly while describing Jīmūtavāhana's words of comfort to Malayavati on the eve of her attempt of strangulation -

na khalu na khalu mugdhe sāhasam̐ kāryamidṛk
vyapanaya karam etam pallavābham latāyāḥ /
kusumamapi vicetum̐ yo na manye samarthah
kalayati sa katham̐ te pāsamudvandhanāya³⁹ //

(38) *Nāg.* IV. 3

(39) *Ibid.* II. 11

His choice of words is simple but forceful. While in *Nāg* he uses the contrast to a great effect in the picture of *Garuḍa* and *Jimūtavāhana*.

maha hi mastiṣka vibhedamukta rakta cchata carciṭā candacañcuḥ /
kvāsau garutmān kva ca somasaumya svabhāva rūpākṛtīreṣa sādhuḥ //⁴⁰

Here the adjectives used for the description of *Garuḍa* are forceful, robust and full of verbosity, while his description of *Jimūtavāhana* is simple, and devoid of embellishment.

The dramatist has beautifully painted the human emotions of love and anger in *RV* and this shows his capacity of understanding human psychology in detail. Like *Kālidāsa* the nature descriptions in *Śrīharṣa* are interwoven with human feelings. Nature in *Śrīharṣa* is not only the conglomeration of birds, beasts, forests etc. but it throbs with life, emotions and feelings. Numerous instances can be cited from his dramas to prove the point. Thus, *Śrīharṣa* wields a facile pen capable of drawing beautiful pictures of man and nature.

(40) Ibid .. IV. 13

CHAPTER-VI

THOUGHTS OF HARṢA

PHILOSOPHY OF LIFE

SOCIAL THOUGHT

RELIGIOUS THOUGHT

ECONOMIC THOUGHT

POLITICAL THOUGHT

PHILOSOPHY OF LIFE

Harsa, the author of these three plays is a celebrated and well known king of the Medieval India. Baptised in a series of fire of misfortunes during his early days he overcame the difficulties and established his reign firmly, thereby earning accolades from historians. Being born and brought up in a royal household full of pageants and gaiety he has no experience of pangs of hunger, miseries and tribulations poverty and privations. Hence his attitude towards life doesn't betray the seriousness, the gravity and the profundity of experience normally associated with less fortunate fellows. His plays, therefore, portray the hero whose only concern appears to be running after maidens. Therefore, we don't find the seriousness and sagacity of Bhāravi, the exuberance and variety of human experience of Kālidāsa nor the vast learning of Māgha and Śrīharsa in him. His was a leisurely life full of pompousness and plenty, normally associated with the royal household in ancient India.

That is the reason why his earlier work PD and RV don't betray a matured understanding of the psychological aspects of human nature. In the early part of his career Harsa seems to have been carried away by flattery and hyperboles so common to men of power and pelf in society. Being of a godly nature he appears to have taken all on their face value. So the criticism seems to unnerve him. The treachery and faithlessness of near and dear ones appear to have shattered his complacency and bled his heart. So he might have changed his views and regarded this world to be full of wickedness. Hence his outpouring *ati durjanah lokah*¹ in PD can be understood to be the utterance of an

1. PD IV p-54

anguished heart. This trait in his character is seen in the bharatavākya of PD where in a prayer for the extermination of sarcastic remarks of the wicked ² is seen. Harsa in those days was full of vivacity, vigour and robustness fresh from his around victories over enemies. His attitude towards men and matter was of a young king full of pride brooking no challenge to authority and an insatiable urge for more power and wealth. Hence, we see the justification for his utterances in the beginning of RV wherein a fervent hope for the uninterrupted reign of the powerful monarch³ is addressed.

But this attitude of robust optimism so characteristic of young blood gives way to a sober and sympathetic understanding which comes with the advancement of age. From the self centered monarch Harṣa was transformed to a benevolent one. He realised the transitoriness of life. Power and pelf no longer had any attraction for him. Selfishness, greed and cravings for sublimation appear to be vain boastings devoid of any real worth. Even life lost its charm. This attitude is clearly seen in his Nāg. The hero there doesn't want anything for his own self, but gets supreme pleasure sacrificing his all to see a ray of smile on the fear stricken face of the distressed, the under privileged and the down-trodden human beings⁴. His RV and PD are concerned with the mundane pleasures of love, separation and reunion whereas his Nāg sets its eye as a higher plane where this world of sense and sight has no meaning. Those who live for their own self actually do not know the art of living. They are steeped in ignorance and their lives are no better than being dead. But those people who come forward to help others by sacrificing their own comforts really know the act of living. This seems to have been the

2. nihsesaṃ yāntu śāntim piśunajanagiro duḥsahā vajralepaḥ / Ibid., IV 12

3. RV I.5

4. Nāg I.8

teaching of Gaurī while bringing back Jīmūtavāhana to life in Nāg⁵. Hence Harṣa sees the real meaning of life in serving the poor, the distressed and the unfortunate.

jāyante ca mriyante ca māḍṛsāḥ kṣudrajantavaḥ /
parārthe baddha kakṣyānām tvāḍṛsā mudbhavaḥ kutah //⁶

Harsa does not attach any importance to the comfort of this body⁷. This beautiful world appears to him *bībhatsa darsana*. He therefore, advises others to desist from killing and inflicting pain on others and tries to instil fearlessness in others and advises others to accumulate merits.

nityam prāṇābhighātāt prativirama kuru prākṛte cānutāpam
yatnāt puṇyapravāhaṁ samupacinu disān sarvasattvesvabhītim /
magnam yenātra nainaḥ phalati parimitapraṇihimsāptametad
durgādhāparavārerlavanapalamiya kṣiptamantar hṛdasya //⁸

Harsa is a believer in the inscrutability of fate⁹. Human efforts succeeds to a certain extent but they do not always guarantee success. Hence his saying in RV “duravagāhā-gatir daivasya” can be understood on the background of his own experience by the queer turn of events. Harsa was crowned a king, the series of misfortunes blowing over his family pitch forked him to such prominence which he never dreamt of. These events

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5. nijena jīvitenāpi jagatāmupakariṇaḥ /
parituṣṭāsmi te vatsa jīva jīmūtavāhana // Ibid., V. 34
6. Ibid., IV. 16
7. Ibid., V. 24
8. Ibid., V. 25
9. Ibid., I. 10

have reinforced his belief. In PD therefore he says nāsti khalu duṣkaram daivasya ¹⁰ and vāme vidhau nahi phalanty abhivāñcchitāni / ¹¹ meaning thereby mysterious are the ways of fate and it turns against the desired object which is never attained. When fate smiles all the agreeable and coveted things come easily, this feeling Harṣa expresses in RV, in the mouth of sūtradhāra madbhāgyopacayādayam samuditaḥ sarvo guṇānām ganah / ¹²

This life is not full of roses. On the thorns of life we bleed, grope in darkness of despair, but it is the fortunate few who reach the goal. Harṣa is a firm believer in this. He says in PD

na khalu avighnamabhilaṣitam adhanyaiḥ prāpyate / ¹³

SOCIAL THOUGHT

A literary artist is the product of his time. He lives in society, observes the behaviour and interaction of the members of the society, imbibes the values and ideals prevalent in his days and gives vent to the totality of his expressions in his writings. Literature is, therefore called the mirror of society. Hence a close scrutiny of literature is

11. Ibid, IV. 8

12. RV I. 5

13. PD II. p. 21

essential for reconstruction of the contours of the feelings and the believes prevalent in his age. Harṣa was not only a dramatist but also a well known ruler. Hence, historians have given the detailed pictures of his age. However, his dramas present those pictures and as Śrīharṣa has written them himself they become more reliable .

Indian society has almost remained static from its inception upto modern age. Believe in the theory of Karman and rebirth has characterised it from time immemorial. Harṣa's society also was not an exception to it. Harṣa attaches prime importance to the fate in his writings. Individual effort is not always crowned with success unless the fate lends a helping hand to it. Many instances are found in his place to this effect.

vāme vidhau na hi phalanty abhivāñcchitāni ¹⁴

ghatayati vidhirabhi matamabhimukhibhūtaḥ ¹⁵

nāsti duṣkaram daivasya ¹⁶ /

14) Ibid. IV. 8

15) RV 1.6.

16) PD I. p. 15

Harṣa was from a noble family and he has given his belief that nobility does not stoop to low-level even in time of crisis¹⁷. People in his days used to ascribe to this view. They believed in the efficacy of incantations, jewels and secret medicines¹⁸. Harṣa was himself an expert in curing poison-bites, the afflictions, caused due to taking poison. In one of his dramas, namely PD this is referred to¹⁹. People used to believe in sooth-sayers²⁰, ghosts and malevolent spirits²¹. Bāṇa also corroborates this view in his *Harṣacaritam*. Daughters, it seems, were looked down upon in the family. In the *prastāvanā* of RV Śrīharṣa hints at this attitude in the mouth of nati “mama punar mandabhāgyāyā ekaiva duhitā”²² which corroborates the saying -

“jatetikanyā mahatiti cintā
 kasmāi pradēyāiti mahān vitarkah /
 dattā sukham yasyatīvā naveti
 kanyā pītṛtvam khalunāma kastam” //

Subhāṣitaratnabhāṇḍāgāram p.90

-
- (17)(a) *aho sutarām prakatīkṛtam āvijātyam dhiratayā* / PD II. p.18
 (b) *ittham nah saha jābhijātya janitā sevaiva devyāḥ param* / RV III. p.18
 (c) *yadvidyādhara rājavarṇasatīlakah* / NAG II. p.10
 (18)(a) *vayasya kah saṁdehah acintyo*
hi maṇimantrausādhinām prabhāvaḥ / RV II. p. 39
 (b) *Ibid.*, II. p. 5
 (19) *nāgalokād grhitaviśavaidyah āryaputro’ira kuśalah* / PD IV. p. 54
 (20) *RV* IV p. 110
 (21) *etasmin bakulapādape ko’pi bhūtaḥ prativasati* / *Ibid.*, II. p. 40
 (22) *Ibid.*, I. p. 6

because society of those days was a male dominated one as is today. People of Harṣa's time were enjoying the life of plenty and prosperity due to his able administration. Various festivals like, "madanamahotsava"²³ have been described in his dramas. The vivid description of "madanamahotsava" reminds the gaiety of life of his days. Music and dance have been referred to in many of his dramas. Courtesans used to participate in these marry-makings. Distinction between high and low; learned and ignorant used to vanish in those festive days. The observations of these festivals contributed to the unity and integrity of the society and attest to the prosperity in his times. Among food stuffs, sweet-meats²⁴, rice mixed with curd²⁵, various other articles²⁶, unrefined sugars have been referred to. Liquor and other fermenting drinks were in use²⁷. Among dress items²⁸ reference to uśnīṣa (head-dress), kāñcuka, uttariya, pattāmsuka and among ornaments nūpura, kinkinī, kanaka, valaya (bracelets) and ratnamālā have been referred to²⁹. Elephants, horses, oxen, parrots have been described as domestic animals in his dramas. Flowers used to be gathered on the occasion of worship. PD refers to

23) Ibid., I. p. 11 to 28.

24) RV IV. p. 22

25) Ibid., IV. p. 16

26) PD II. p. 20

27)(a) RV I. p. 17

(b) Nāg III

28) RV p. 2, 35, 107, 86 etc.

29)(a) PD III. p. 4

RV p. 20, 35, 34, 45, 65, 91 etc.

utpala, kadali, kamalā, kuvalaya, tamāla, nalinī, nilotapla, pankaja, mālati, śiṛiṣa, śephālikā, saptachhada. Śrīharsa refers to the watering arrangements in the gardens. Town-halls, drawing appartments also have been described. Vassel kings used to come to pay their respect to the sovering monarch on the festive occasions like vasanta mohatsava. Magicians used to entertain people. Even kings used to invite them to show their tricks in the capital. The union of Ratnāvalī with Udayana is no less than a conribution of a magician's trick. Reference to rathya, vithika, vithi etc., point to good condition of roads in those days. Description of ponds dirghikā and water holds (yāpi) are seen in RV³⁰, PD³¹ and Nāg³². Cock-fighting is a form of entertainment for the masses. Robbers and thieves have also been referred to in Nāg³³. Nāg refers to the custom of veils (avagunthana) for the ladies. The system of caste was in existance and the position of Brahmin was supreme in those days. However, due to popularity of Buddhism their lofty position showed some what downward trend³⁴.

In Nāg agriculture was the main occupation and main item of economy³⁵. Mostly it was dependant upon rain. The custom of sati is alluded to in RV and Nāg³⁶. Dead bodies used to be consigned to flames³⁷.

30) RV p. 11,68,55

31) PD p. 10,11,14,16

32) Nāg p. 82

33) na ca jñāta kim taireva dasuybhir nitā thavā dagdhe ti / Nāg p. 112

34) Nāg IIIrd Act

35) Ibid., V. 40

36) Ibid., Vth Act

37) Ibid. Vth Act

RELIGIOUS THOUGHTS

RV refers to śiva, nandī and viṣṇu³⁸. PD alludes to the observants of various vratas, honourable treatment of brahmins³⁹, custom of svastivācana⁴⁰, adhyayana. On festive occasions people used to flock to the temple to offer worship to various Gods. Gifts used to be given to the brahmins with the accompaniment of dakṣiṇā. The custom of varṇāśramadharmā is referred to in his RV. People believed in the purificatory power of taking bath in the tīrthas. Among the various deities of those days Goddess Gaurī has a definite role in Nāg⁴². Vidyādharas, siddhas, nāgas etc. are referred to. Indraloka is used to be believed to be upper heaven where as nāgaloka was thought to be situated under the earth. Magical power of amṛta (ambrosia) held sway among the masses⁴³. Actually Harsa used this belief in Nāg to revive the hero and dead serpents back to life. The reference to Bodhisattva and the prayer addressed to Buddha in the opening stanza of Nāg is an outcome of Buddhist faith. Hence Buddhism was a popular creed among masses. Hinduism and Buddhism remained in peaceful harmony with each other.

(38) RV I. 1.2.

(39) dvijabṛṣabdhānirupadravā bhavantu / PD I. 4

(40) Ibid P. 25-26

(41) caturvedī brāhmaṇa iva / RV II. P. 42

(42)(a) vandyāḥ khalu devatāḥ / Nāg I. P. 25

(b) Ibid., I. 14

(43) devalokād iyaṁ amṛtavyṣṇiḥ pāitā / Ibid., V. P. 172

ECONOMIC THOUGHT

Economic condition of those days was of a high order. Trade and commerce prospered. Merchants used to go to far of lands in ship for trading purposes⁴⁴. The alround prosperity of the country, golden pictures and other articles of jewels have been referred to⁴⁵. Well-to-do householders were flushed with gold and other valuable articles. There was liking for dancing, drama and other popular form of entertainment in society⁴⁶. Music, art and other fine arts were flourishing. So, the pictures presented by the dramas attest to prosperity, prevalence of peace and plenty in his days. As Harṣa's literary output is confined to the court life, we do not get the picture of darker side of the society in his days. However, from other sources the benevolence of his rule is acknowledged. Thus, the three plays present a peaceful and harmonious way of life in those days.

(44) RV I. 6

(45) PD I.11, II.3, III.2 etc.

(46) garbhāṅka PD III Act

POLITICAL THOUGHT

During Harṣa's period India was full of small states. There were feudatory kings of Harṣa⁴⁷. The dramas refer to in fighting among those small states. RV and PD describes the attack on Kosalapati⁴⁸ and Vindhyaketu⁴⁹ by Harṣa's own army. The system of administration was mainly carried away by the mainisters⁵⁰, counsellors and other royal officials⁵¹. The king was at the apex of the pyramid of administration and the final authority in every thing.

(47) ...nānādigdesāgatena rājñah śrīharṣadevasya / RV I. p. 5

(48) Ibid., IV. 5

(49) PD I. p. 8

(50) RV IV. 20.

(51) PD III. 3. also Nāg IV. 1

**CONCLUDING
REMARKS**

CONCLUDING REMARKS

Harṣa comes during the twilight period of Sanskrit literature. The creative age has already passed. Bhāsa, Asvaghōṣa, Kālidāsa, and Sūdraka have already gone after enriching their hands at the various facets of Sanskrit literature. Mahākāvyas, khaṇḍakāvyas, nāṭakas prakaraṇas attained their peak of perfection by those illustrious predecessors. Hence, Harṣa tries his hand at a new genre of Sanskrit drama. He introduces the fashion of writing short plays (nāṭika) centering around the romance of the kings and confined to the precincts of the harem life. As these plays are short and mostly confined to the royal harem, their spectrum of vision is short and the dramatist is handicapped in fully depicting the character of his heroes and heroines. As such, powers of close observation and clever representations get somewhat restricted in such type of plays. Harṣa's Priyadarsikā and Ratnāvalī belong to this variety of love romance. His Nāgānanda also to a greater part exhibits this tendency. Harṣa's success in this new venture does not appear to be over whelming. He commits the folly of writing these short plays, specially when the theme has already been treated by more gifted artists like Bhāsa and Kālidāsa. Bhāsa's Svapnavāsavadattam and Kālidāsa's Mālavikāgnimitram are better executed than Harṣa's two nāṭikās. Harṣa further commits the folly of writing two plays on the same theme namely PD and RV. In these two plays the hero Udayana is the same. Chief queen Vāsavadattā is also

the same. Her attendants and vidūṣaka are same. Even the situations, descriptions, motives, general treatments are almost identical. Sometimes even the versés are repeated verbatim in his drama. The only difference is seen in the titles of the heroines, Sāgarikā and Āraṇyikā. As a result, the two plays look like the replica of each other. The treatment or subject matter of Nāgānanda in the first three acts also runs the same course as seen in these two plays. This repetition is a conscious one. As a result, it leaves a jarring note and makes the audience tired of the sickly love story. A more gifted artist would not have committed such folly.

Harṣa has borrowed heavily from his predecessors. His indebtedness from Kālidāsa is too obvious. Many instances like bees tormenting Sakuntalā in 1st act can be cited to prove the point. There are several more parallel situations and expressions to prove that. Harṣa has been greatly influenced by Kālidāsa and has deliberately made use of them in his dramas. Similarly we see many paralleled scenes like conflagration of Svapnavāsavadattam used profitably by Harṣa in his dramas. Carried away by the obsession of introducing novelty, Harṣa introduces several scenes in his plays which are not only disgusting but are incapable of being enacted on the stage. Against the accepted norms his plays depict scenes of horror and terror. In Nāgānanda he allows the hero's body to be torn asunder by the claws and talons of heavenly bird Garuḍa. As a result he is forced to show the scene of streams of blood gushing from the torn veins and chunks of human flesh being devoured by Garuḍa. He even allows his hero to be carried off to the mountain peak swinging in the beak of the bird. These scenes are in

direct violation of the rules of dramaturgy and are incapable of being shown on the stage. Sometimes as in Nāgānanda the development of the plot leaves much to be desired. The first three acts and last two acts of Nāgānanda do not constitute an organic whole. In spite of the defence of Harṣa on this score it reveals a lack of harmony which in turn has affected the denouement at last. Throwing the convention to the wind Harṣa has shown the death of the hero on the stage, though for a short while. Most of the themes of his dramas are drawn from earlier sources. He has introduced some novelty in accordance with the dramatic consideration, but his plot constructions appear to be somewhat not well conceived. is there?

In spite of the gravity and seriousness of the later half of Nāgānanda most of his plays are of light comical nature. Hence the spectrum of his characterisation is not large enough. His heroes are meak, mild and self-effacing. His heroines lack the forcefulness and are dull automata. They do not have the courage to fight against the odds. Though endowed with physical charm they lack maidenly freshness. His Vāsavadattā of both the dramas appears to be a pale replica. The dignity, the spirit of self sacrifice and the forcefulness of his character as seen in Svapnavāsavadattam is not seen here. The situation of love torn Udayana as depicted in Priyadarsikā and Ratnāvalī when compared with the similar situations in Abhijñāna Śākuntalam and Mālavikāgnimitram appears to be stale and uninspiring. The love torn condition of Duṣyanta inspires our sympathy, but the condition of hero in Ratnāvalī as depicted by Śrīharṣa fails to stir the heart of the

readers. He laments at one moment and laughs at another without any justification. The so called news of death of Sāgarikā or her deportation to Ujjayini does not deter him from enjoying the feats of magician's trick without a wrinkle on his face. The jester in Harṣa lacks individuality and is of much stereotyped nature being too much conscious of his greed and gluttonness. His jokes and expressions are devoid of wit and humour and appear to be stale and full of non-sense. Hence his characterisation can not be spoken of to be of high order.

Harṣa's power of description is praise worthy. His style is simple, racy and devoid of complexity. His use of metres is flawless and depiction of sentiments is without blemish. The gracefulness of Harṣa's language evokes our admiration. The picture of love in the young heart has admirably been drawn by him. His dialogues are appropriate, stage directions befitting and the descriptions of natural scene striking. Deleneation of various sentiments attests to his mastery and vast reading of the sāstras. The stage worthiness of his dramas is admirable.

Thus on the whole Harṣa is endowed with the poetic sensibilities of first order. The novelty shown by him in composing short plays inspired later poets like Rājasekhara, Vilhaṇa etc. to try their hands in this new venture. Harṣa appears more to be a poet than a dramatist. It will not be an exaggeration to say that inspite of some lacunae he exhibits considerable success and has carved out a niche for himself as a dramatist in the heart of connoisseurs.

APPENDIX

SUBHĀṢITAS USED IN

PRIYADARSĪKĀ

RATNĀVALĪ

NĀGĀNANDA

APPENDIX

The subhāṣitas occurring in the plays of Harṣa.

PRIYADARSĪKĀ

1. praviśanti śamkamānā rajakulam prāyaśo
bhṛtyāḥ / PD I.p.8
2. guṇaikapakṣapātinām riporapi guṇāḥ
prītim janayanti / Ibid., p.9
3. nāsti khalu duṣkaram daivasya / Ibid., II. p. 15
4. na khalvavighnam abhilaṣitamadhanyaiḥ
prāpyate / Ibid., II. p.21
5. prayo yatkiñcidapi prāpnoty-
utkarṣamāśrayānmahataḥ / Ibid., III. p.30
6. sadṛśāḥ sadṛśe rajyante / Ibid., III p. 33
7. duḥkham yāti manorathesu tanutām
samkalpavamāneṣvapi / Ibid., III. p. 34
8. atidurjanaḥ khalu lokāḥ / Ibid., IV. p. 54
9. vāme vidhau na hi phalanty-
abhivāncchitāni / Ibid , IV p.55

RATNĀVALĪ

subhāṣitas in sentences -

1. acintyo hi maṇimantrausadhīnām
prabhāvah / RV II. p.39
2. iyamanabhṛā vṛstih / Ibid., p.80
3. kaṣṭo 'yaṁ khalu bhṛtyabhāvah / Ibid., I. p.8
4. kiṁ punaḥ sāhasikānām puruṣāṇām
na sambhāvya / Ibid., III p. 73
5. ghuṇākṣaram api kadāpi sambhavaty
eva / Ibid., II p. 58
6. na kamalākaram varjayitvā rājahmsy
anyatrābhiramate / Ibid., p. 32
7. prakṛstasya preṇṇaḥ skhalitam avisahyam
hi bhavati / Ibid., III p.77
8. maścālam prakṛtyaiva / Ibid., III p.63

subhāṣitas in verses --

9. tīvrāḥ smarasaṁtāpo na tathādaḥ bādhaṭe yathāsaṁne /
tapati prāvṛṣi nitaramabhyarṇajalāgamo divasaḥ //

Ibid., III p. 72

10. durvāraṁ kusumaśaravyathāṁ vahantayā
kāminyā yadabhihitāṁ purāḥ sakhināṁ /
tadbhūyāḥ śisusūkaśarīkabhiruktāṁ
dhanyānāṁ śravaṇapathātithitvameti //

Ibid., II Pp. 43-44

11. dvīpādanyasṁdāpi madhyādāpi
jālanidherdiso pyantāḥ /
āniya jhaṭiti ghaṭayati vidhirabhimatam
abhimukhibhūtaḥ //

Ibid., I p. 7

NĀGĀNANDA

1. āyāsah khalu rājayamujjihitaguro
statrāsti kascit guṇah / Ibid., I 7 p.13
2. vandyāḥ khalu devatāḥ / Ibid., I. p.25
3. nirdoṣadarsanāḥ kanyakā bhavanti / Ibid., I. p.28
4. sarvasyābhyagato guruḥ / Ibid., I. p.38
5. kim madhumathano vakṣasthalena
lakṣmīmanudvahan nirvṛto bhavati ? / Ibid., II. p.47
6. kim sujanah priyam varjayitvā
anyad bhanitum jñāti ? / Ibid., II. p.48
7. na śakyate cittamantayaḥ pravṛttamantayaḥ
pravartayitum / Ibid., II. p. 63
8. ratnākarādṛte kutaścandralekhāyāḥ
prasūtiḥ / Ibid., II p. 68
9. anyonyadarsānakṛtaḥ
samānarūpānurāgakulavayasām /
keśāñcīdeva manye
samāgamo bhavati punyavatām // Ibid., II v.14 p. 71
10. atyādaro nartihbhūtaḥ / Ibid., III p. 74
11. jātā vāmatayaiva me dya sutarām.
prītyai navodhā priyā / Ibid., v.4 p.83

12. svāṅgaireva vibhūṣitāsi vahasi kim
klesāyamandanam / Ibid., III v.6 p.85
13. ekah ślāghyo vivasvān parahitakaraṇāyaiva
yasya prayāsah / Ibid., III v. 18 p.98
14. sarvāśuci nidhānasya kṛtaghnasya vināśinah /
śārīrakasyāpi kṛte mūdhāh pāpāni kurvate //
Ibid., IV v.6 p. 106
15. krodhakaroti prathamam yadā jātamanityatā /
dhātrīva janani pascāt tadā śokasya kah kramah//
Ibid., IV v. 8 np. 109
16. jāyante ca mriyante ca
mādrśah ksudrajantavah
parārthe baddhakakṣāṇam
tvādrśāmudbhavah kutah //
Ibid., IV v. 16 p.118
17. paropakārāya śārīralābhah /
parārthah khalu dehalābhah / Ibid., IV v. 26 p. 127
18. svagrhyānagate pi snigdhe pāpam
visaṅkyate snehāt / Ibid., V v.1 p. 130
18. atmiyah para ityayam khalu satyam
kṛpāyah kramah / Ibid., V v.21 p. 154
19. śārīranāmi kā śobhā sada bibhatsadarsane / Ibid., V v. 24 p. 160

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